Hal Leonard Guitar

RECORDED VERSIONS™

With Notes & Tab

AUTHENTIC RECORD TRANSCRIPTIONS

IRON MAIDEN

SEVENTH SON OF A SEVENTH SON

IRON MAIDEN

SEVENTH SON OF A SEVENTH SON

Transcribed by LARRY GIANNECHINI

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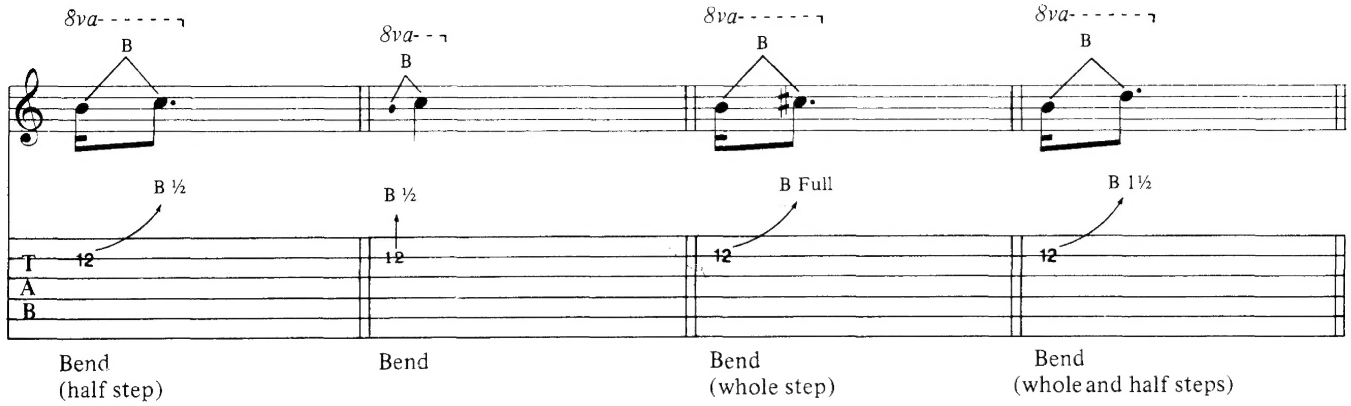
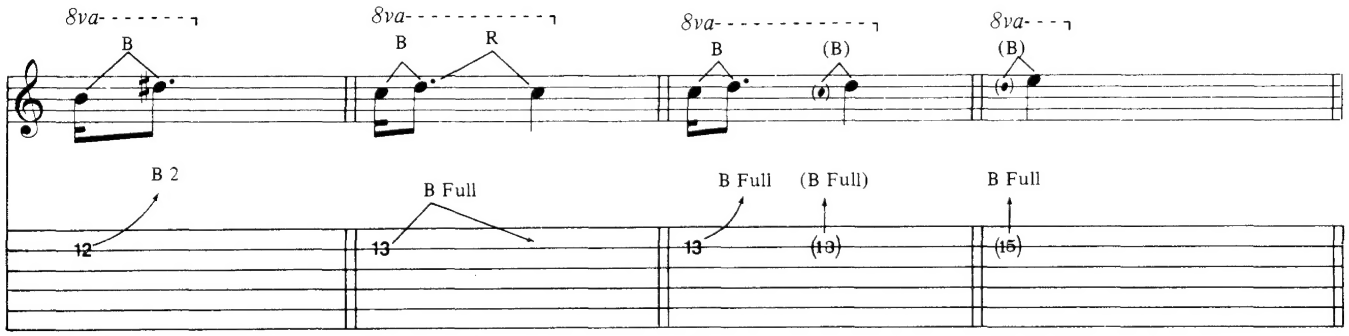
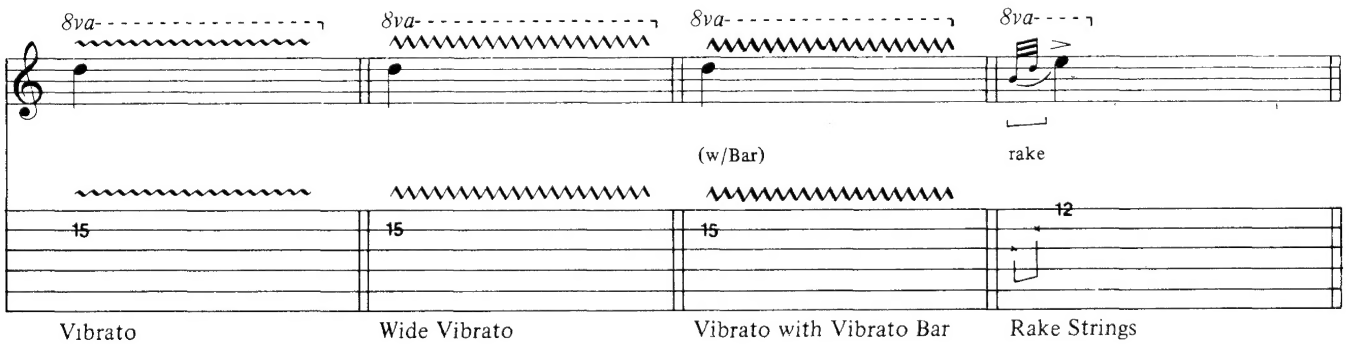
NOTATION LEGEND



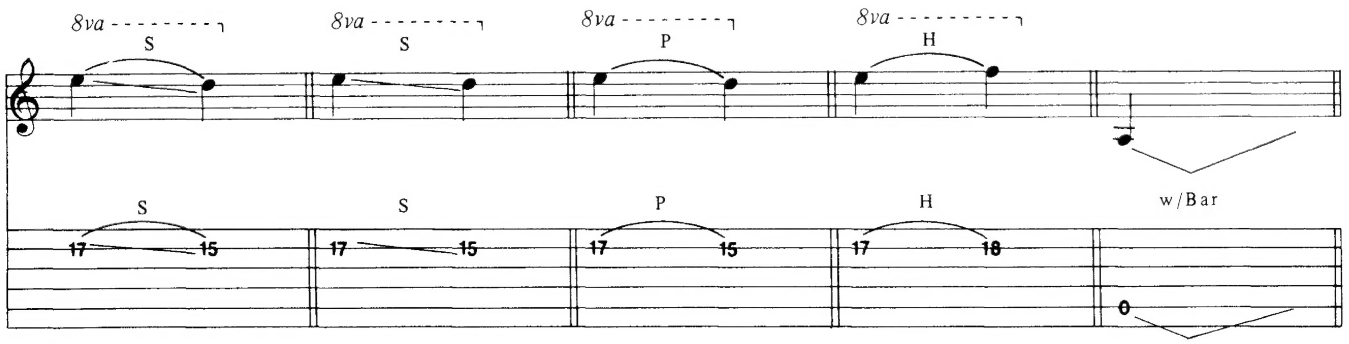
Bend (half step) | Bend | Bend (whole step) | Bend (whole and half steps)



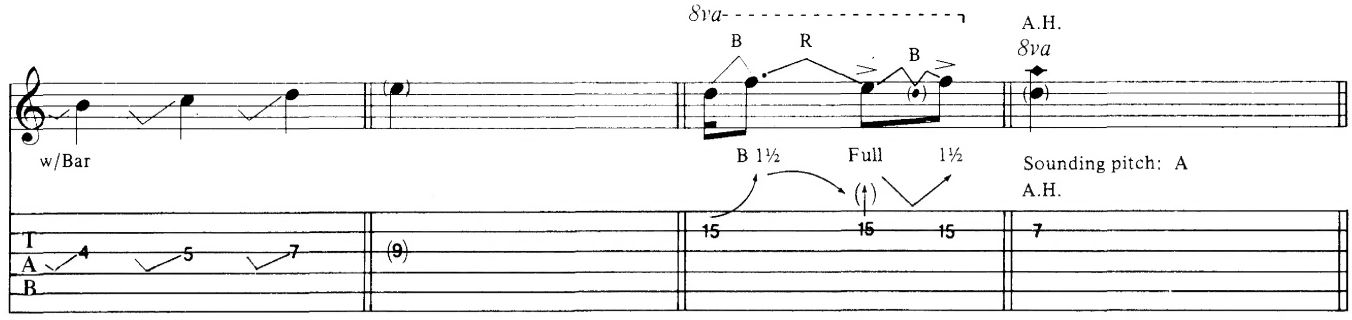
Bend (two whole steps) | Bend and Release | Hold Bend | Prebend (Ghost Bend)



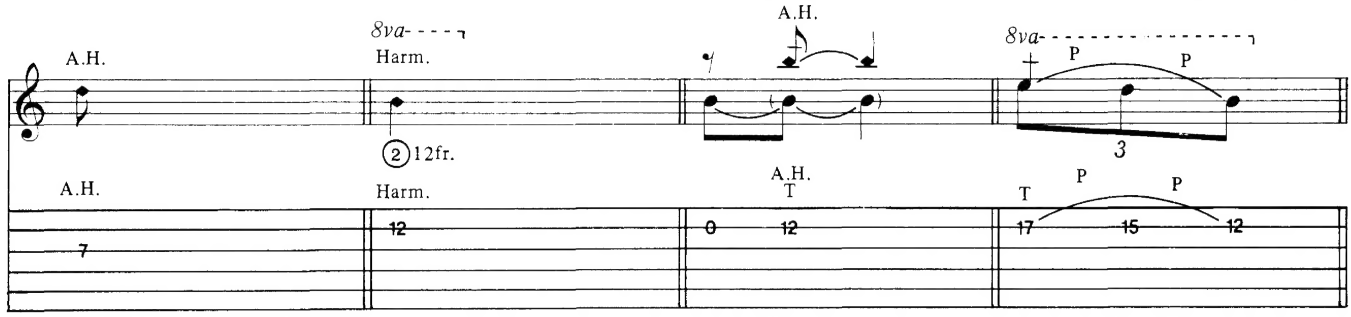
Vibrato | Wide Vibrato | Vibrato with Vibrato Bar | Rake Strings



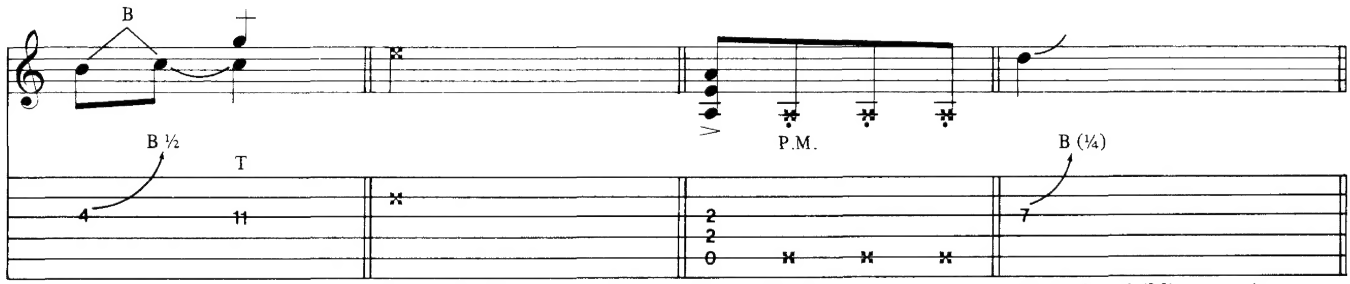
Legato Slide | Shift Slide | Pull-Off | Hammer-On | Vibrato Bar Dive and Return



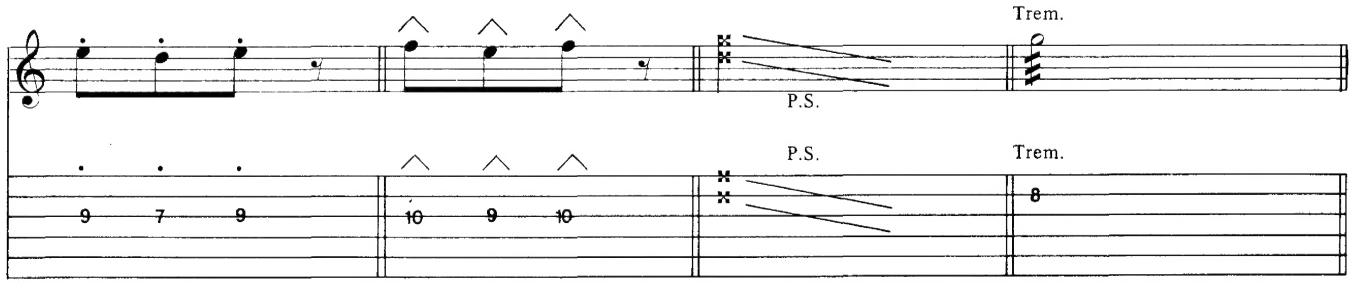
Vibrato Bar Scooping | Ghost Note | Articulated Bend and Release | Artificial Harmonic (with pick) (Overtone of 5th generated)



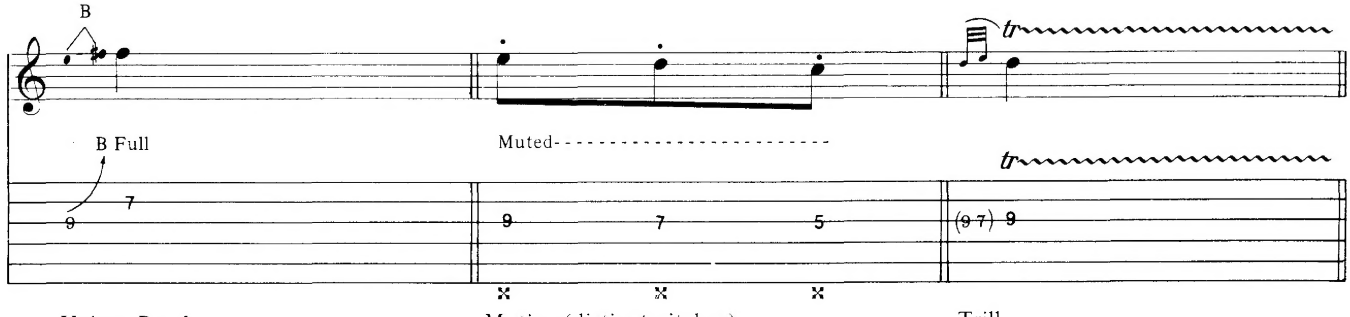
Pure Artificial Harmonic (octave) | Open Harmonic | Tap Artificial Harmonic | Tap-On Technique



Bend and Tap-On Technique | Percussive Tone (Muffled) (Finger mute) | Heavy Muting (P.M.) (Palm Mute) | Slight Bend (Microtone)



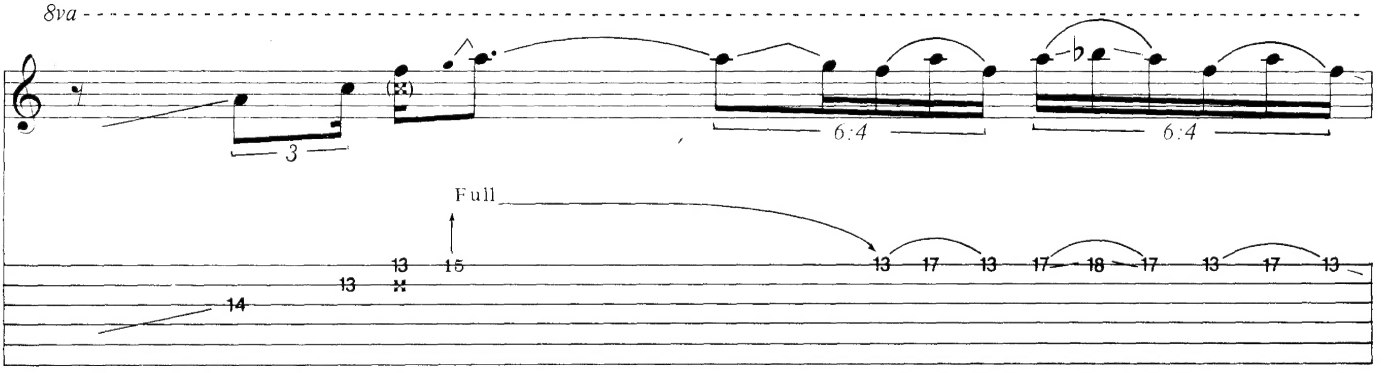
Staccato (shote notes) | Choppy Phrasing (extreme staccato) | Pick Scrapes | Tremolo Picking



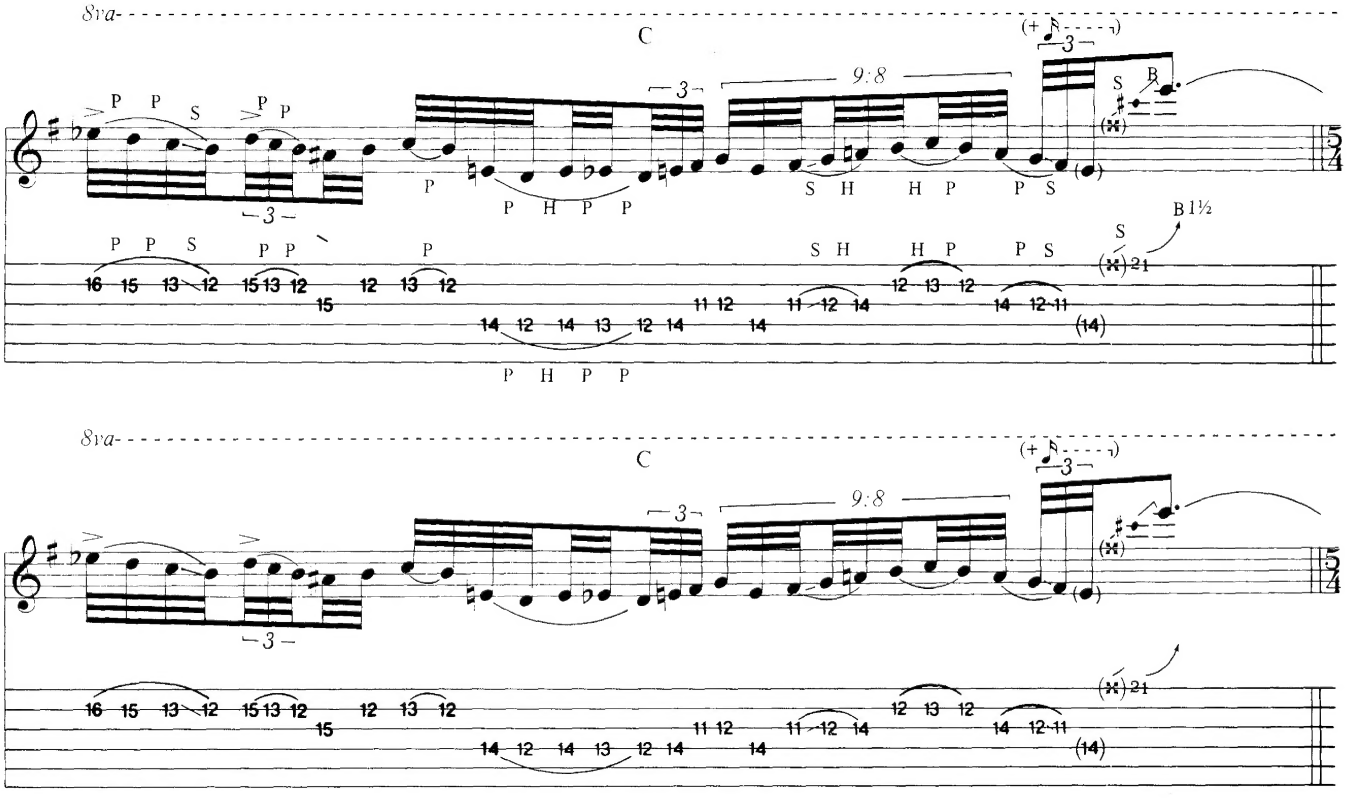
Unison Bend | Muting (distinct pitches) | Trill

CONCERNING NOTATION

In an effort to present a more accessible and comprehensible format in these transcriptions, certain aspects of phrasing have been simplified. You will notice the omission of the obligatory redundant characters in the tab and standard notation. The letters (B for Bend, S for Slides, H for Hammer-on, etc.) have been removed in favor of the graphic symbols alone:

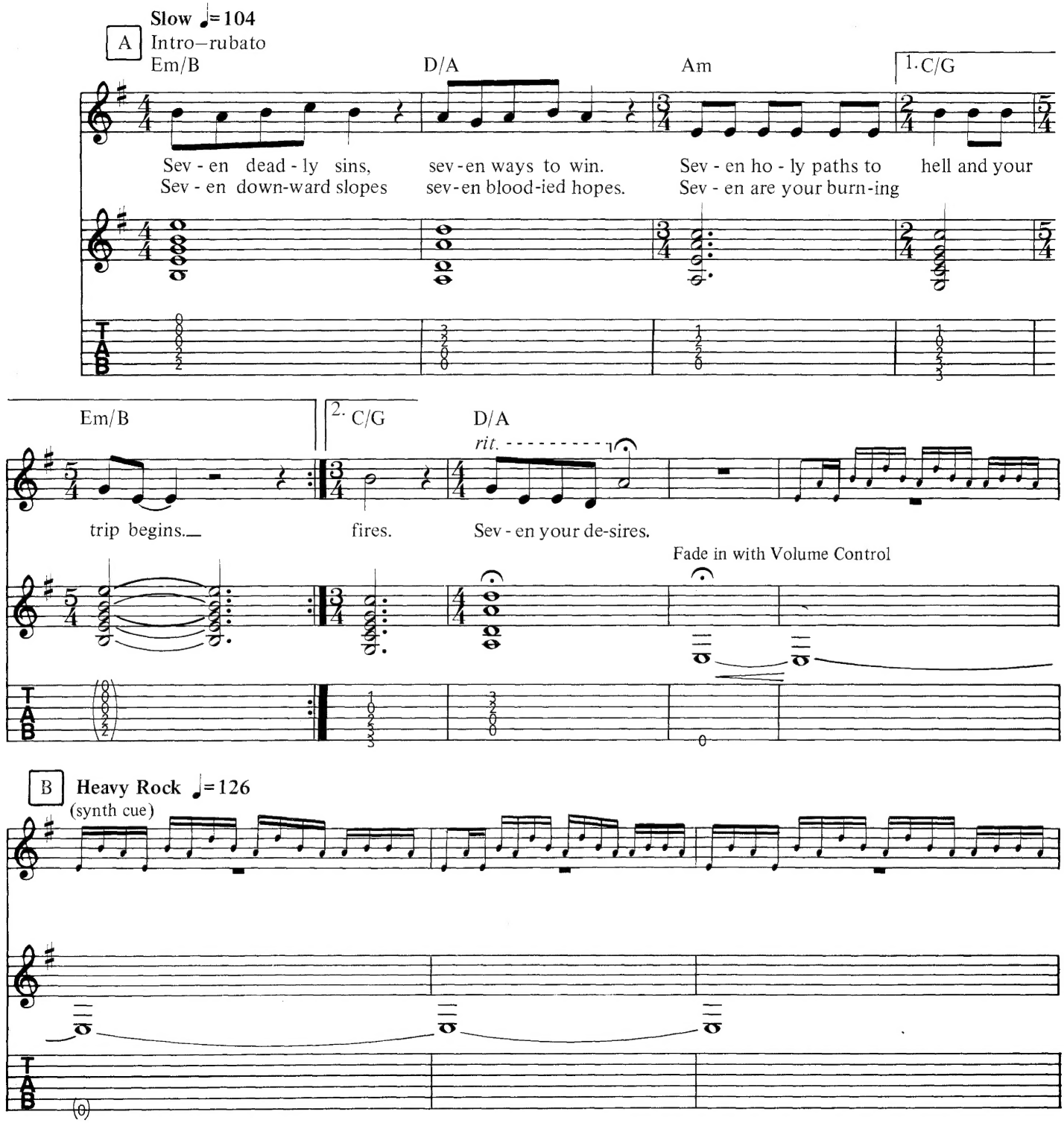


This will yield a two-fold benefit. First, the transcribed score itself will have an uncluttered look which is easier to perceive visually providing a shortcut in the learning process. Second, this format will encourage you, the player, to make the necessary transition from a "tab-only" reader to a guitarist who will begin to relate to standard melodic notation - opening the doors to the worlds of Bach, Paganini, Beethoven, Debussy, Stravinsky and Coltrane. In this format, the laws of common sense will prevail. The following phrase will serve to illustrate the logic of this less cumbersome notation:



MOONCHILD

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON



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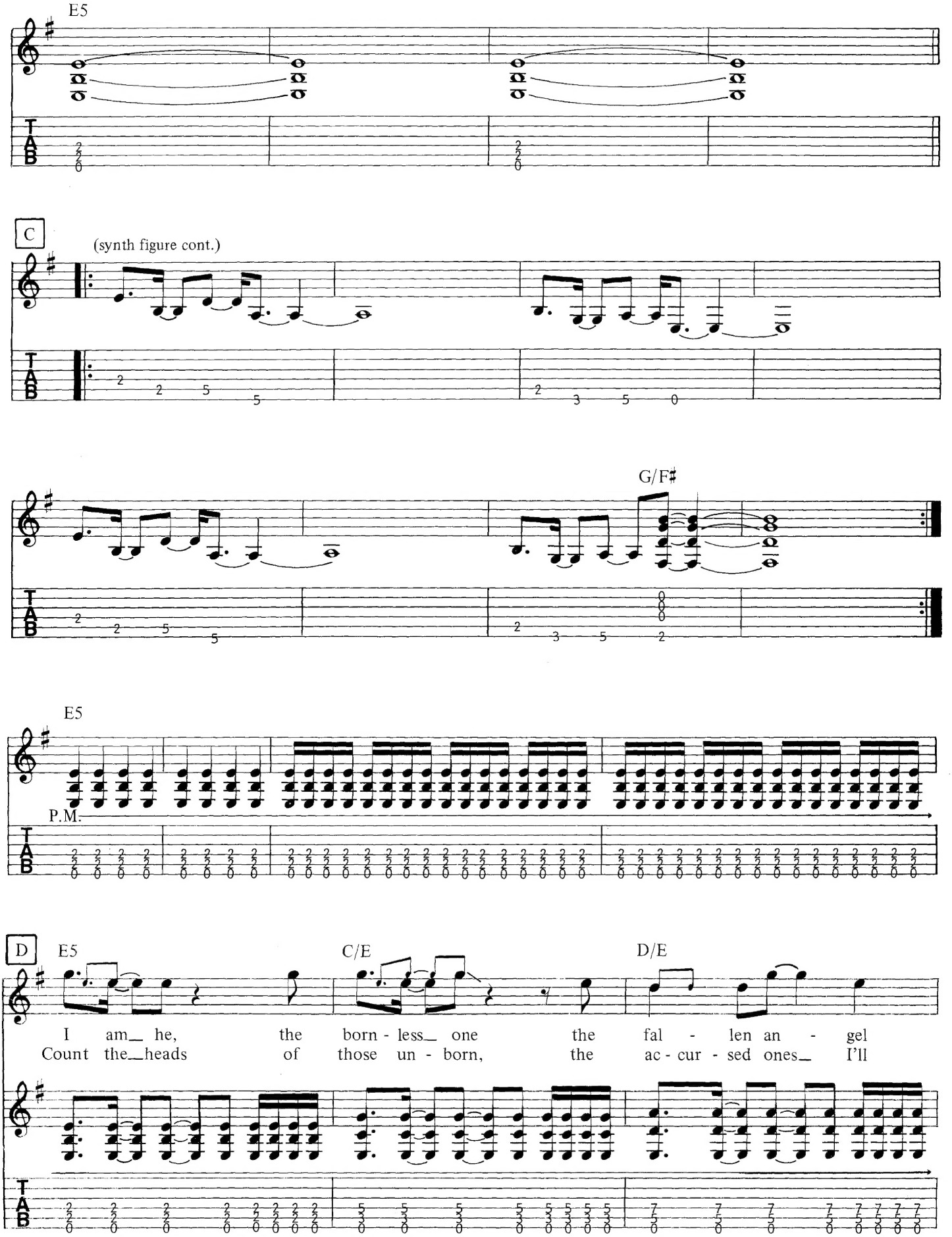
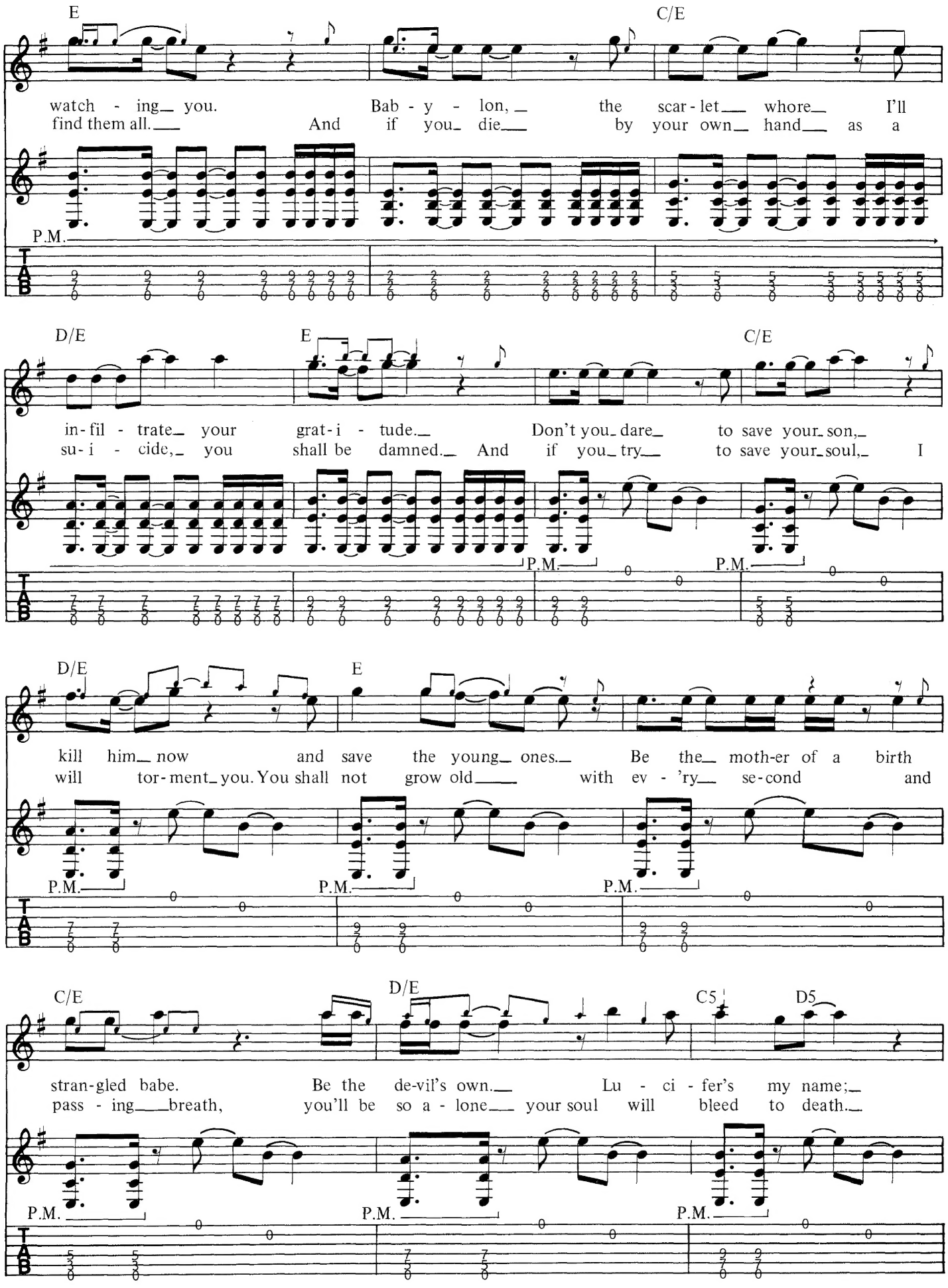
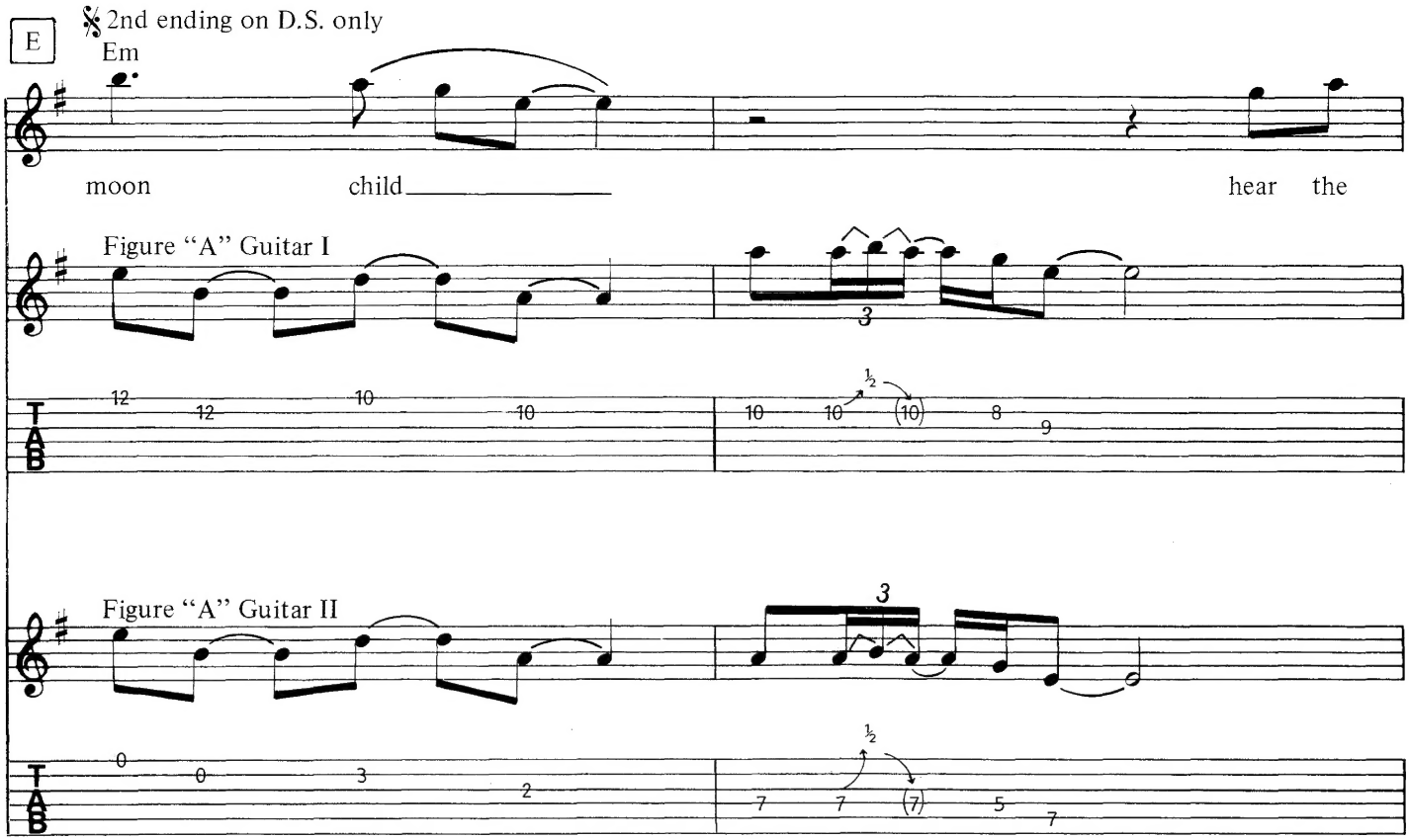
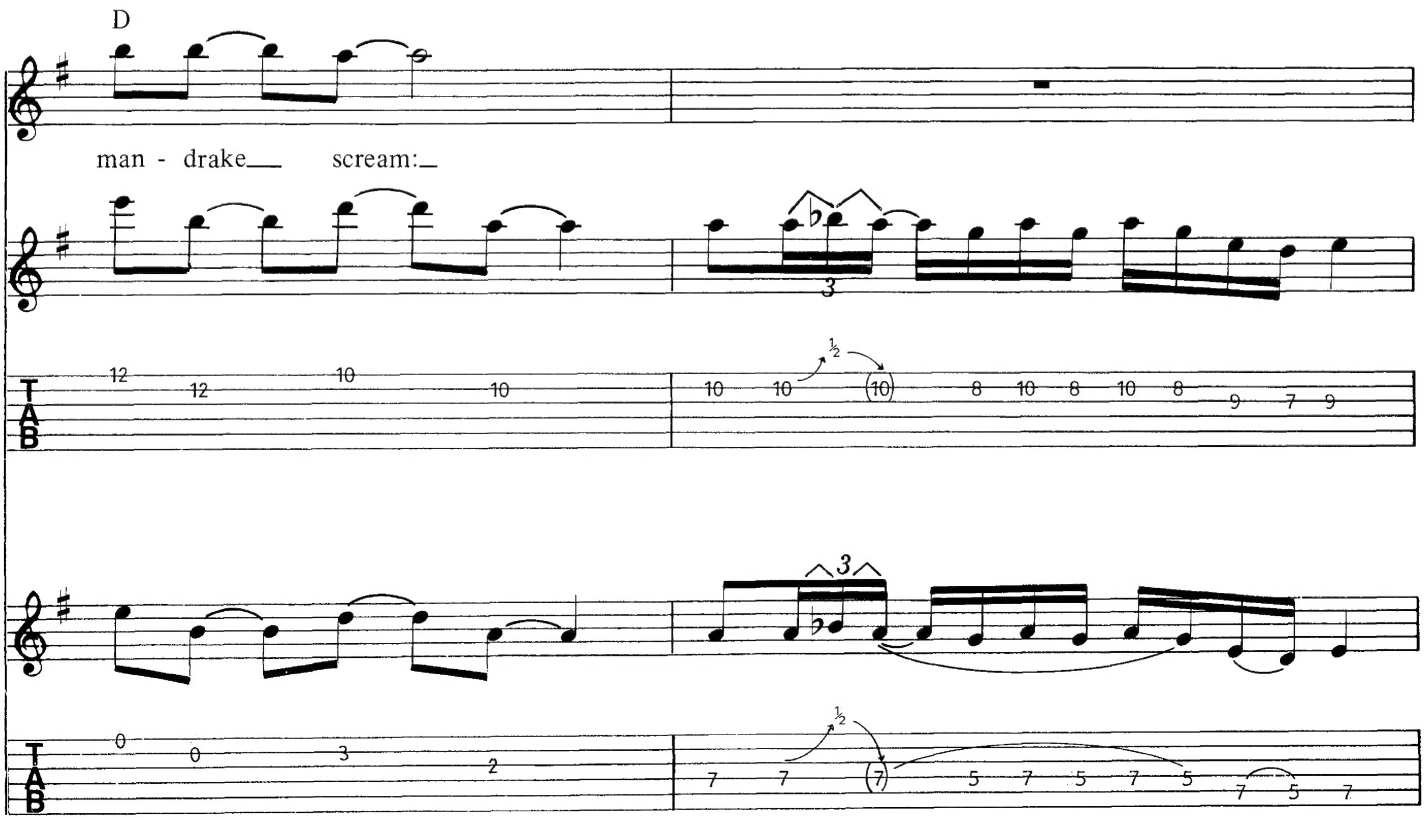
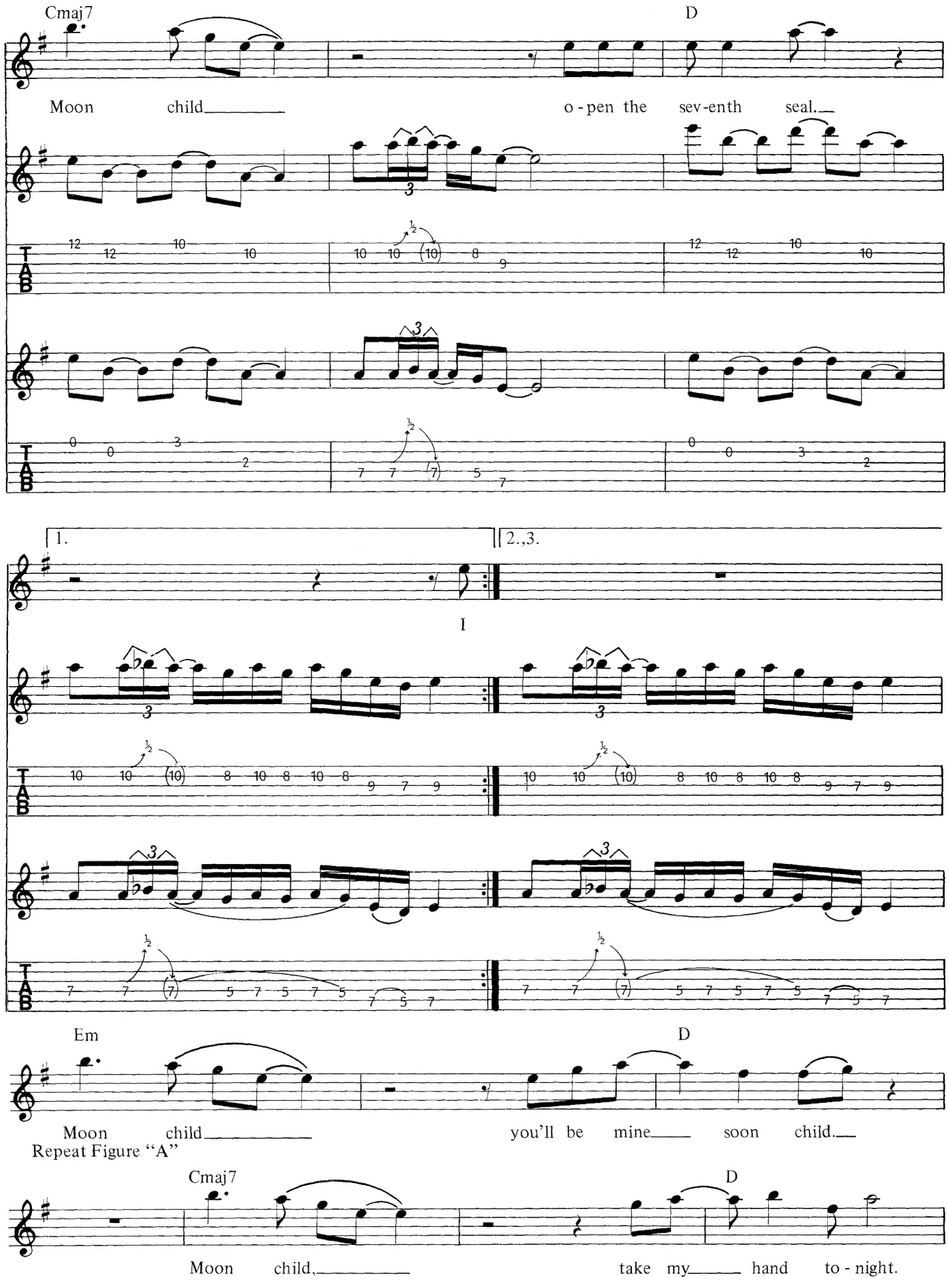
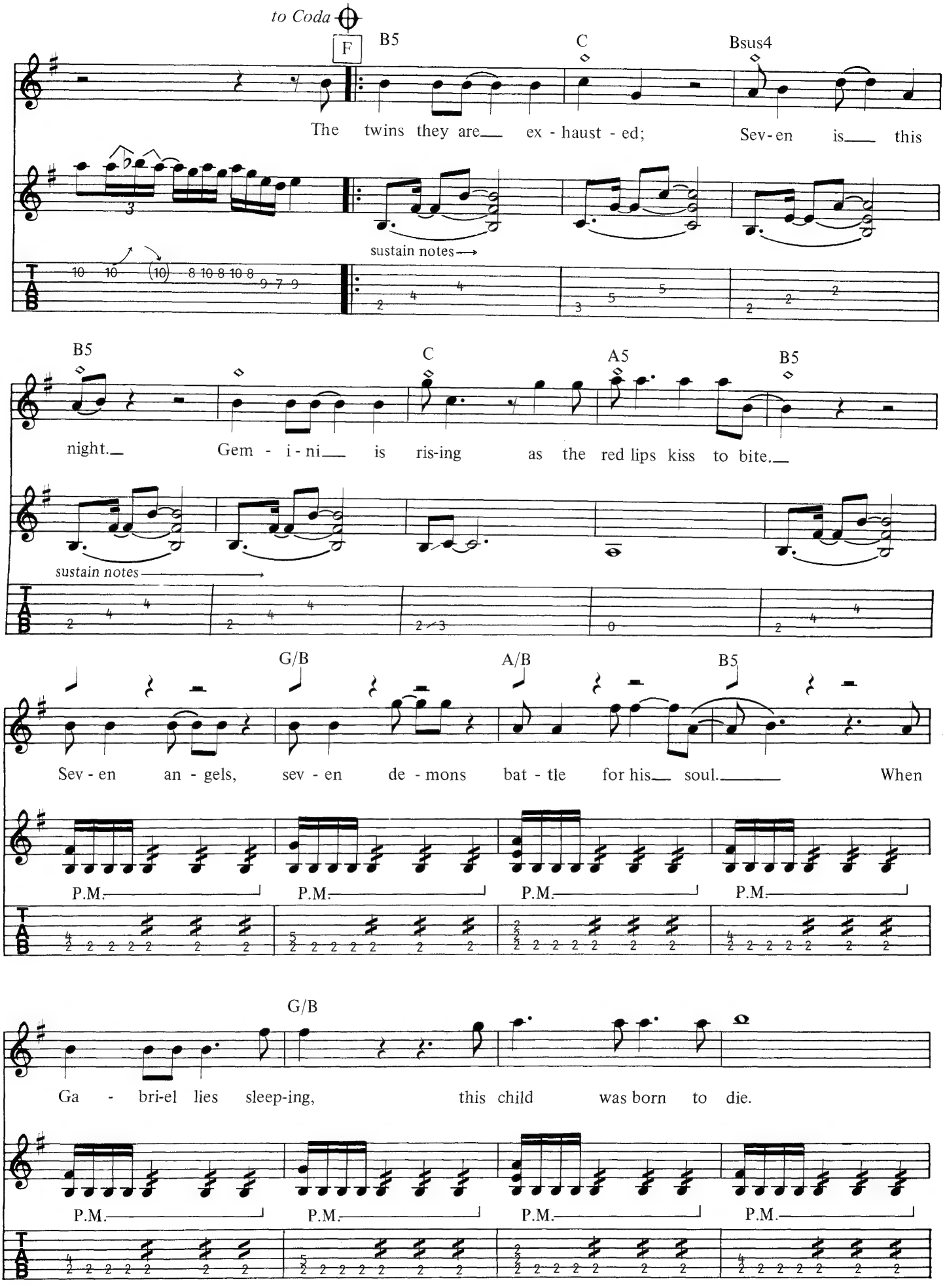

E5
C
(synth figure cont.)
G/F♯
E5
P.M.
D
E5
C/E
D/E
I am he, the born - less one the fal - len an - gel
Count the heads of those un - born, the ac - cur - sed ones I'll


E
C/E
watch - ing_ you. Bab - y - lon, _ the scar - let___ whore_ I'll
find them all.___ And if you_ die___ by your own_ hand___ as a
P.M.
D/E
E
C/E
in - fil - trate_ your grat - i - tude._ Don't you_ dare_ to save your_ son,_
su - i - cide,_ you shall be damned._ And if you_ try___ to save your_ soul,_ I
P.M.
P.M.
D/E
E
kill him_ now and save the young_ ones._ Be the_ moth-er of a birth
will tor - ment_ you. You shall not grow old____ with ev - 'ry_ se - cond and
P.M.
P.M.
P.M.
C/E
D/E
C5
D5
stran - gled babe. Be the de - vil's own._ Lu - ci - fer's my name;_
pass - ing___breath, you'll be so a - lone___ your soul will bleed to death._
P.M.
P.M.
P.M.

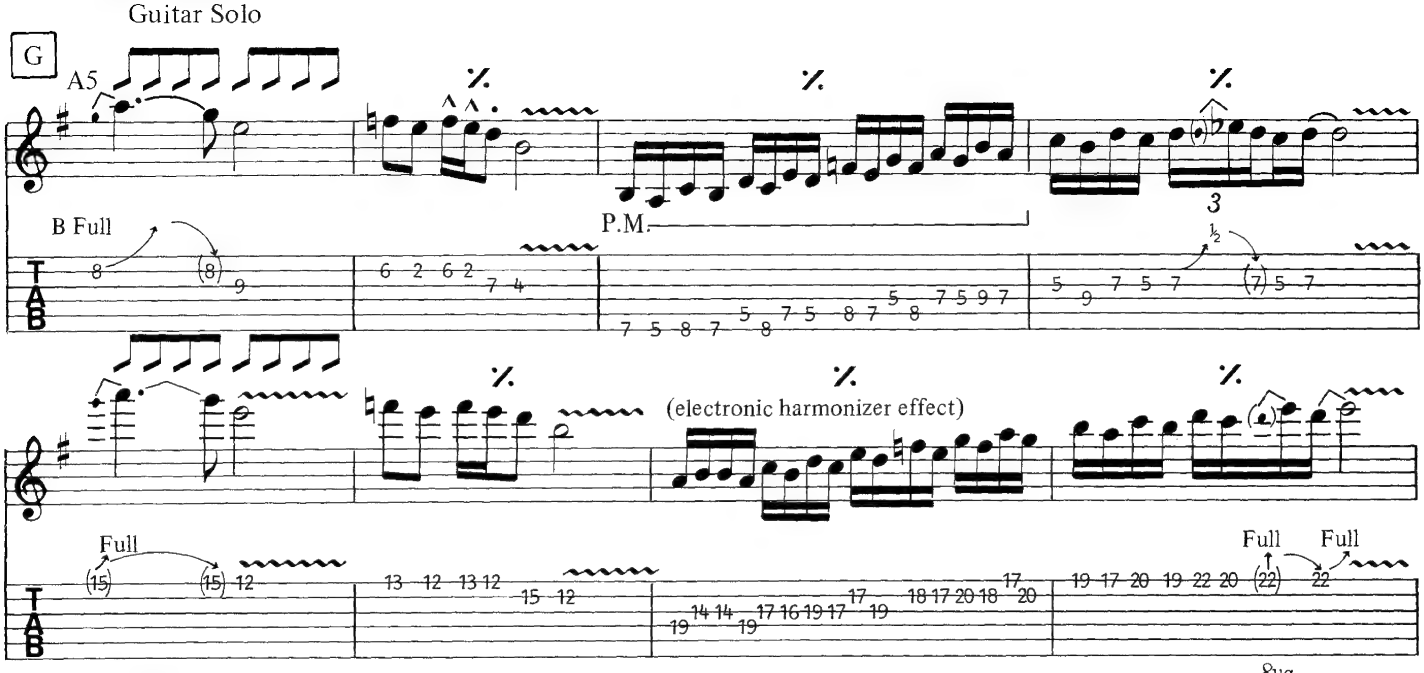

E
2nd ending on D.S. only
Em
moon child hear the
Figure "A" Guitar I
Figure "A" Guitar II
T
A
B


D
man - drake scream:
T
A
B

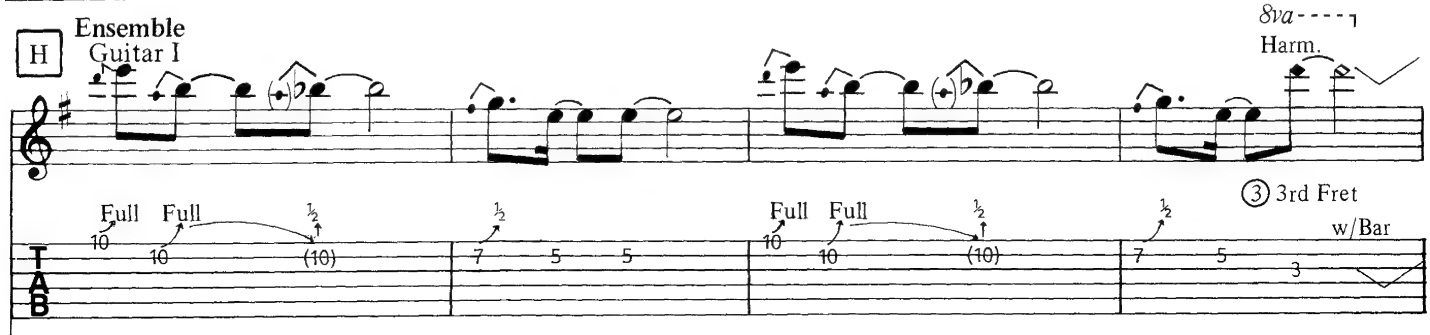

Cmaj7
D
Moon child
o - pen the sev - enth seal.
1.
2.,3.
I
Em
D
Moon child
you'll be mine soon child.
Repeat Figure "A"
Cmaj7
D
Moon child,
take my hand to - night.


to Coda
F
B5
C
Bsus4
The twins they are ex - haust - ed; Sev - en is this
sustain notes
B5
C
A5
B5
night. Gem - i - ni is ris-ing as the red lips kiss to bite.
sustain notes
G/B
A/B
B5
Sev - en an - gels, sev - en de - mons bat - tle for his soul. When
P.M.
P.M.
P.M.
P.M.
G/B
Ga - bri-el lies sleep-ing, this child was born to die.
P.M.
P.M.
P.M.
P.M.

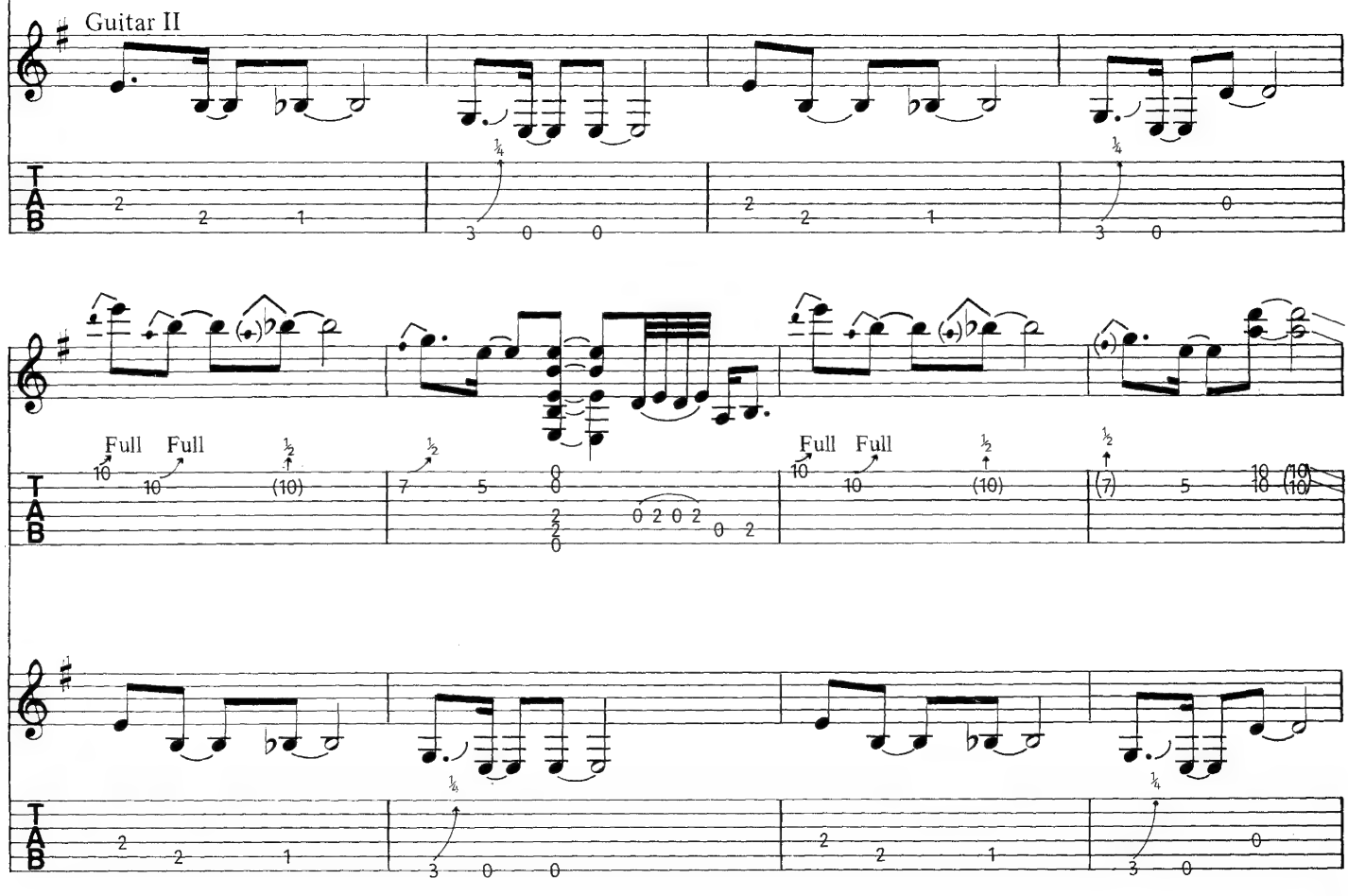
Instrumental
Guitar Solo

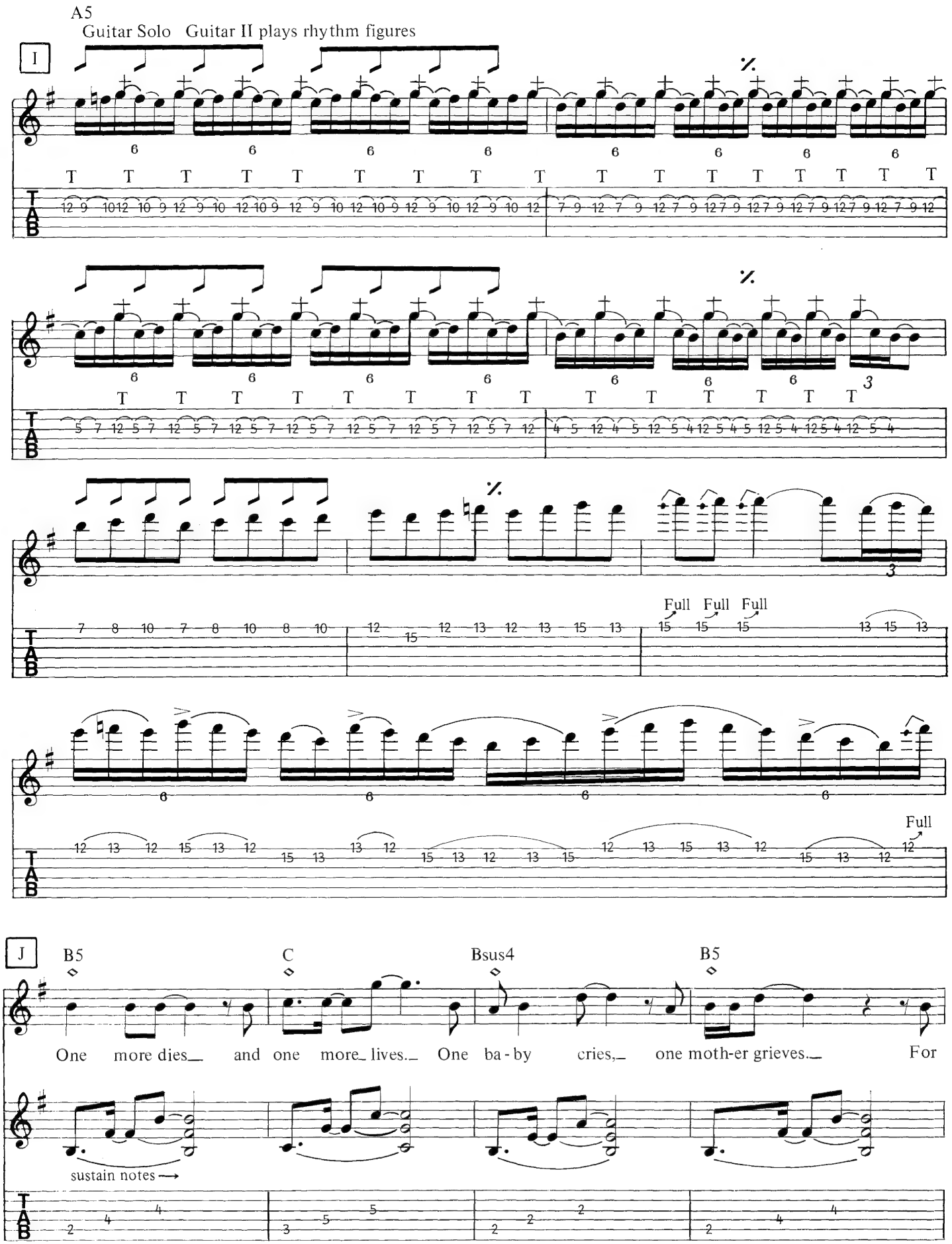


Ensemble
Guitar I



Guitar II




A5
Guitar Solo Guitar II plays rhythm figures
I
Full Full Full
Full
J
B5
C
Bsus4
B5
One more dies_ and one more_ lives._ One ba - by cries,_ one moth-er grieves._ For
sustain notes

C A5 B5

all the sins_ you will com-mit, you'll beg for-give - ness and none I'll_ give. A

G/B A/B B5

web of fear shall be your coat to clothe you in_ the_ night. A

P.M. P.M. P.M. P.M.

G/B

D. S. 𝄋 al Coda

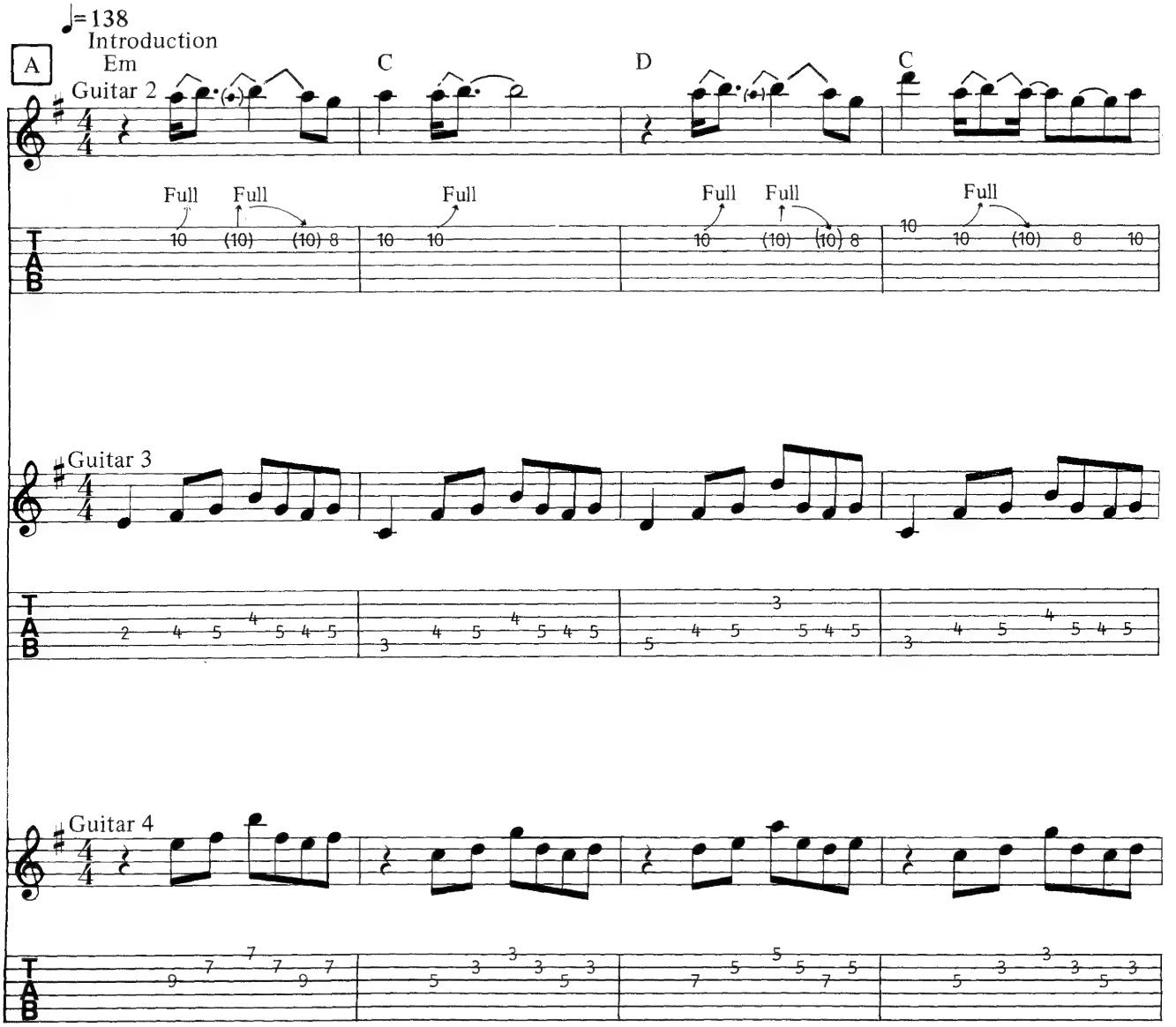
luck-y es - cape_ for you, young_man, but_ I'll see you damned in end - less night.

P.M. P.M. P.M. P.M.

CODA E5 E5

INFINITE DREAMS

Words and Music by STEVE HARRIS



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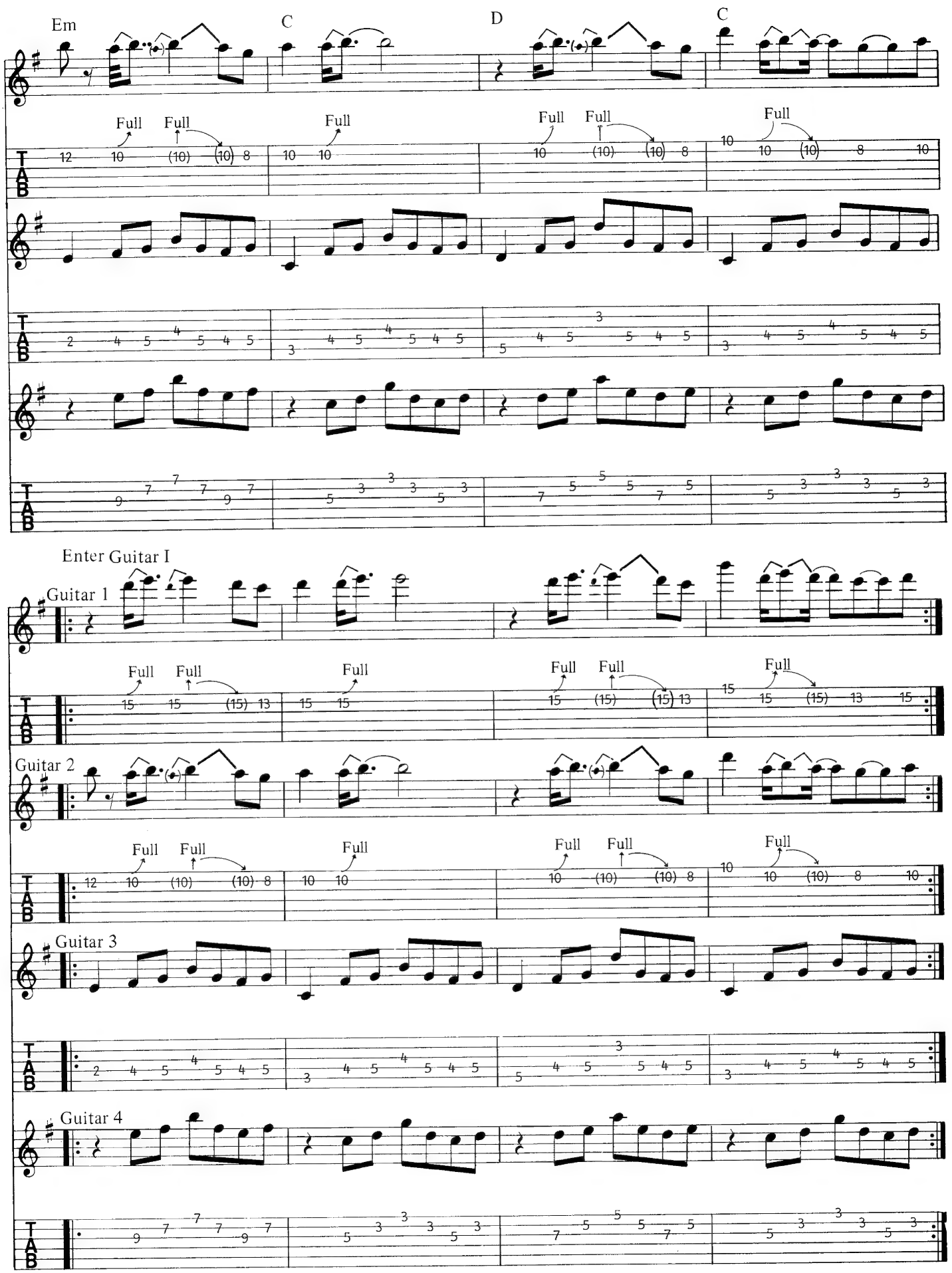

Em
C
D
C
Full
Full
Full
Full
Full
Full
Full
Enter Guitar I
Guitar 1
Guitar 2
Guitar 3
Guitar 4
T
A
B

Verse

B

New Tempo ♩= m.m. 96

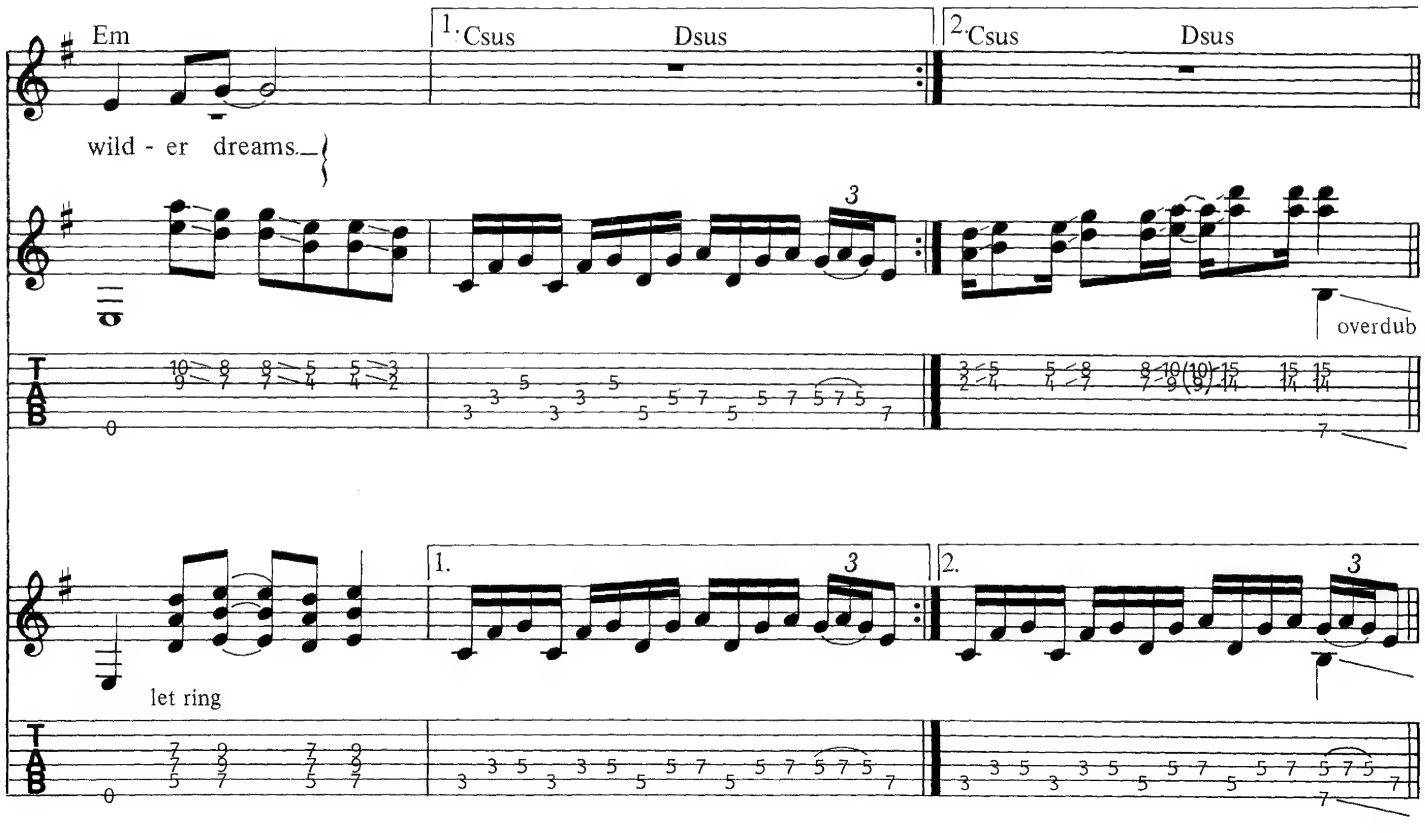
Em C5 D5 Em

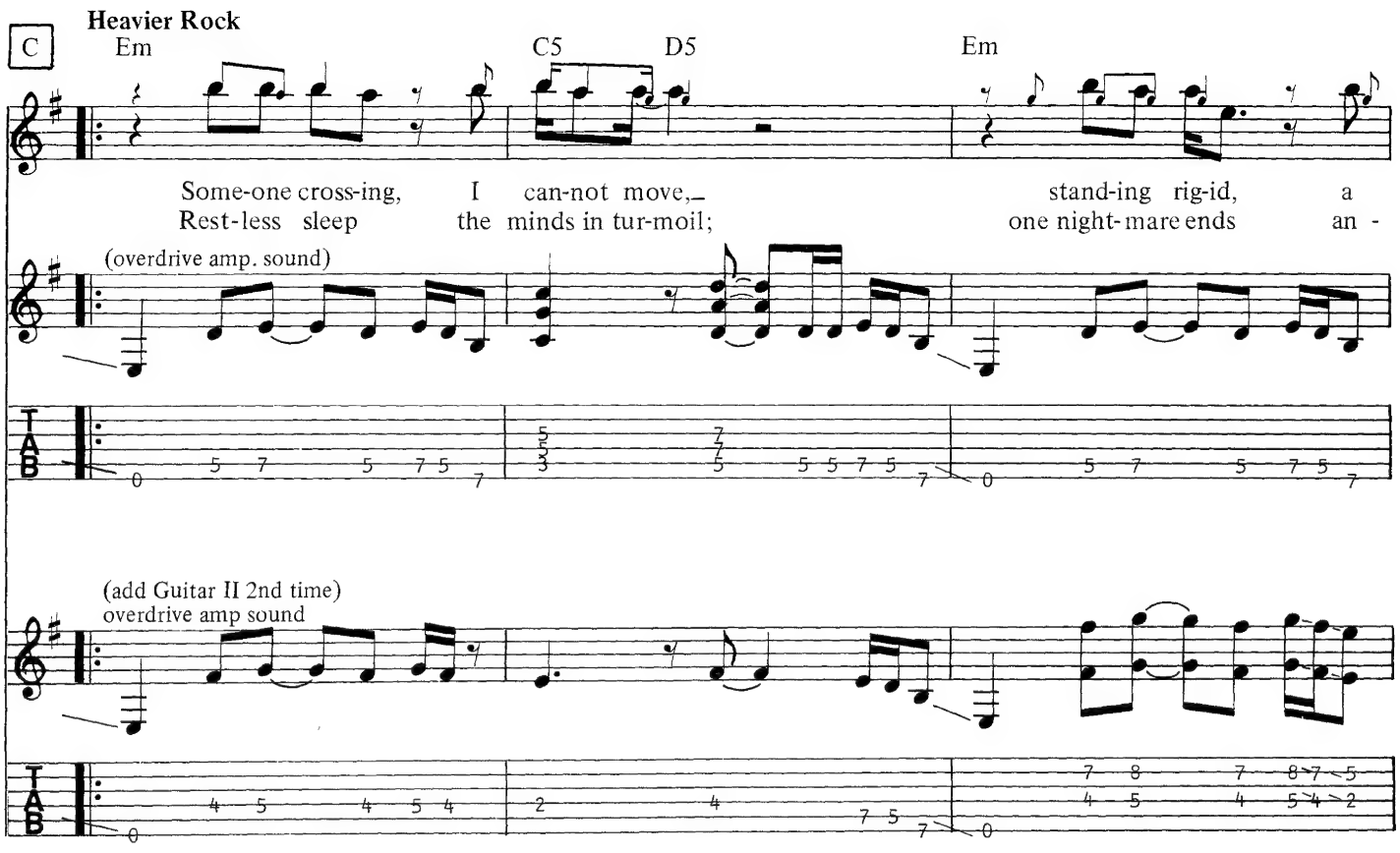
1. In - fi-nite dreams_ I can't de - ny___ them,_ in - fin- i - ty_ is hard to
2. Su-fo-ca - tion, wak-ing in a___ sweat. Scared to fall a -

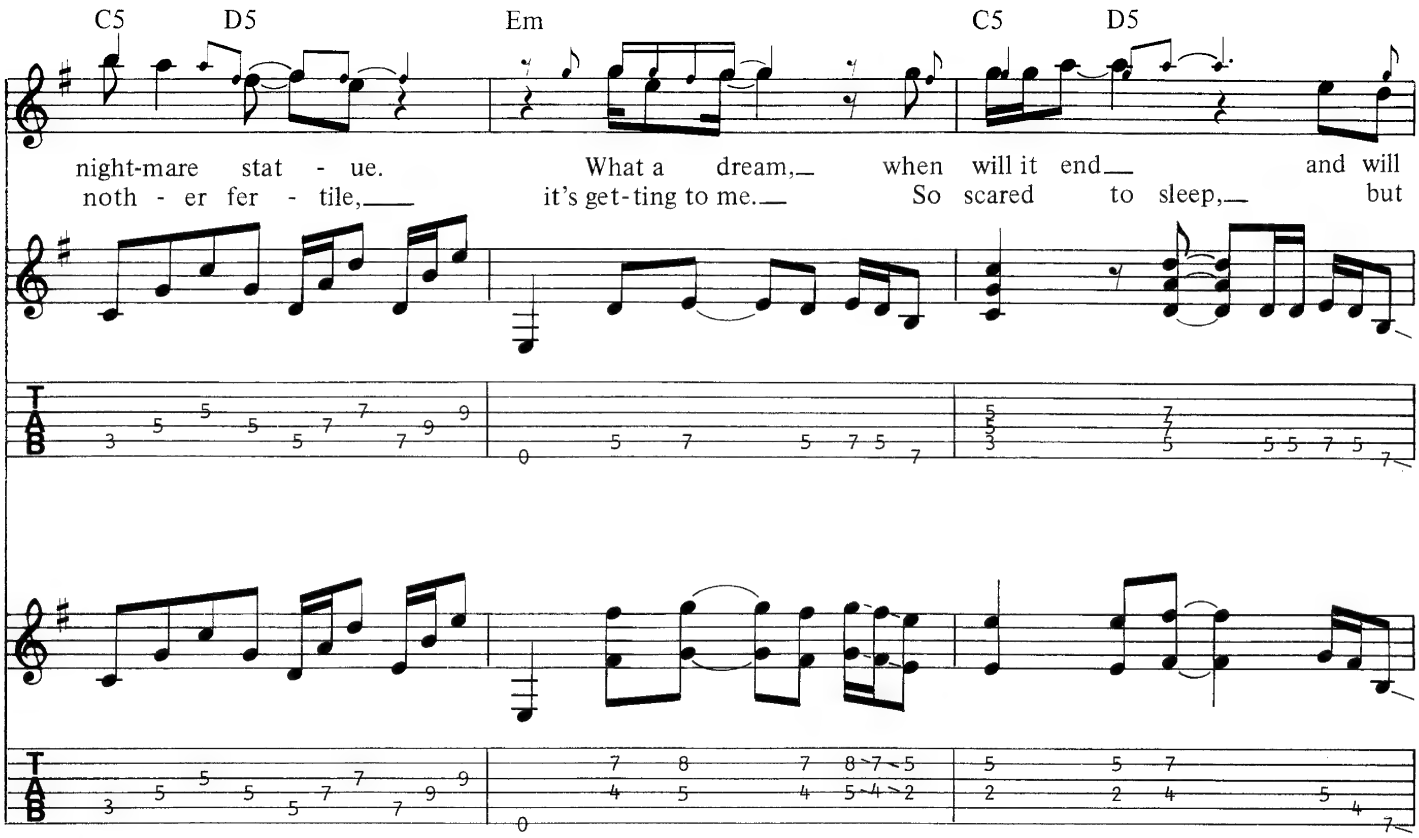
C5 D5 Em C5 D5

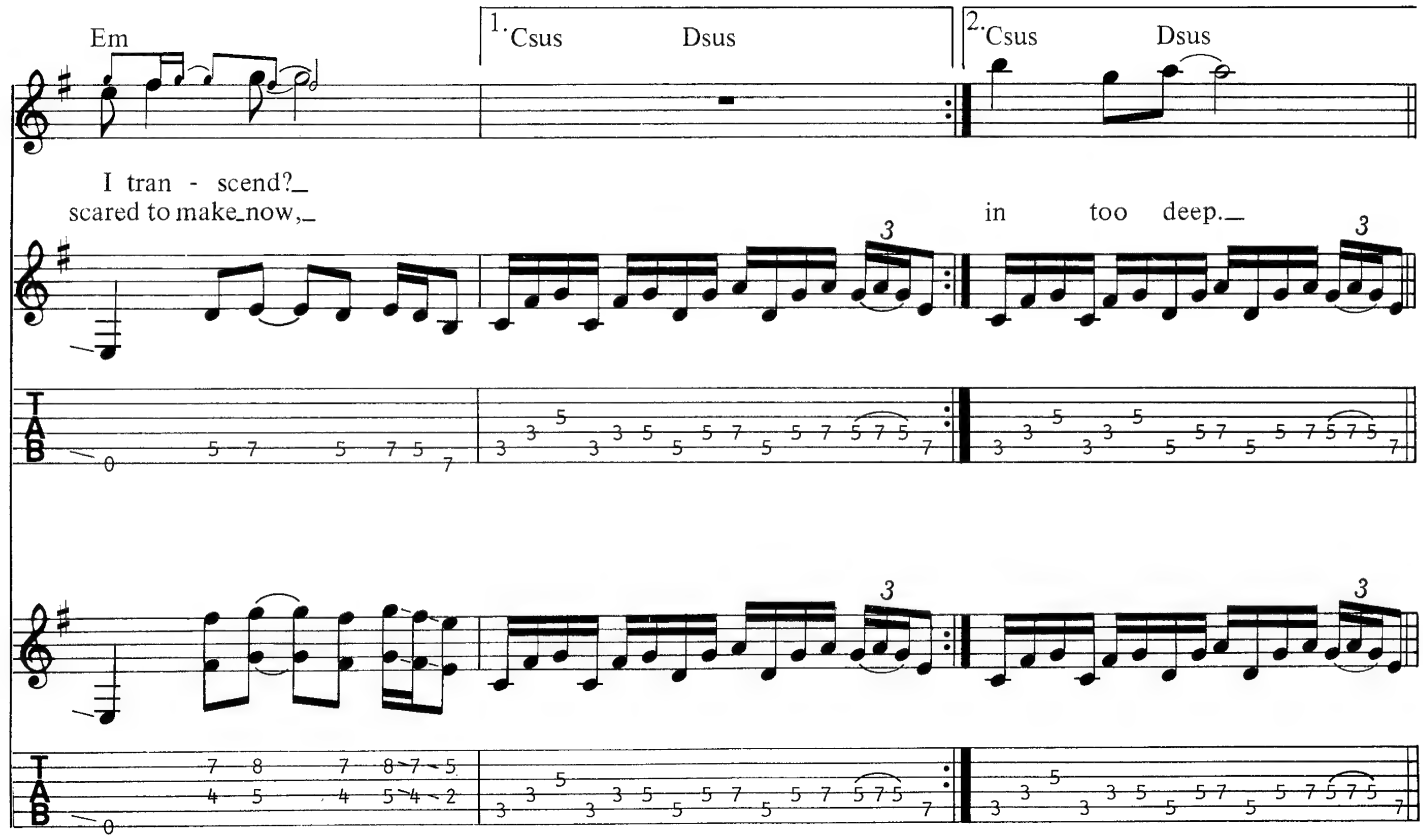
com-pre - hend._ I could-n't hear_ those screams,_ e - ven in my
sleep a - gain in case the dream be - gins___ a - gain.

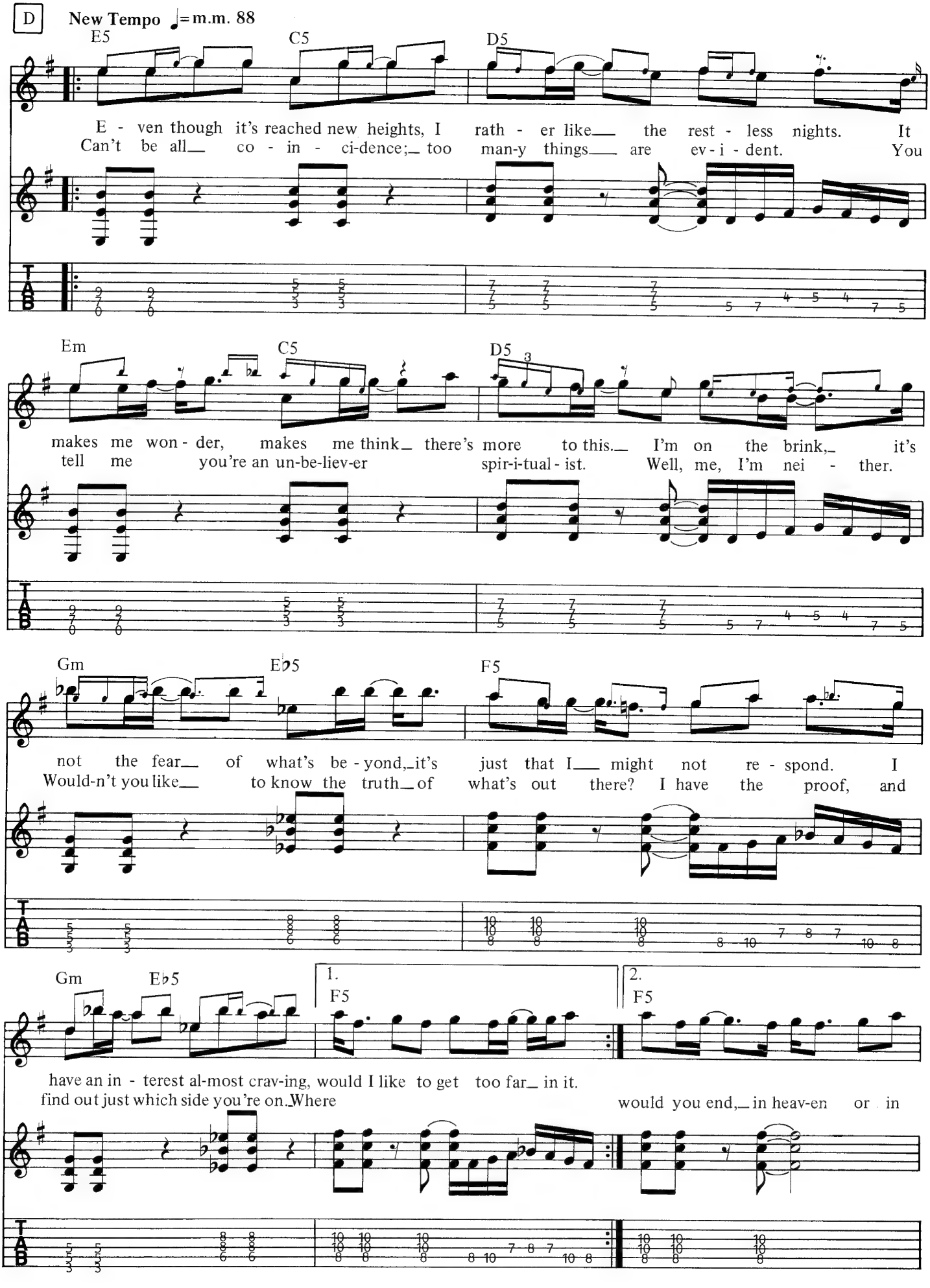
let ring


Em
1. Csus
Dsus
2. Csus
Dsus
wild - er dreams.
overdub
let ring

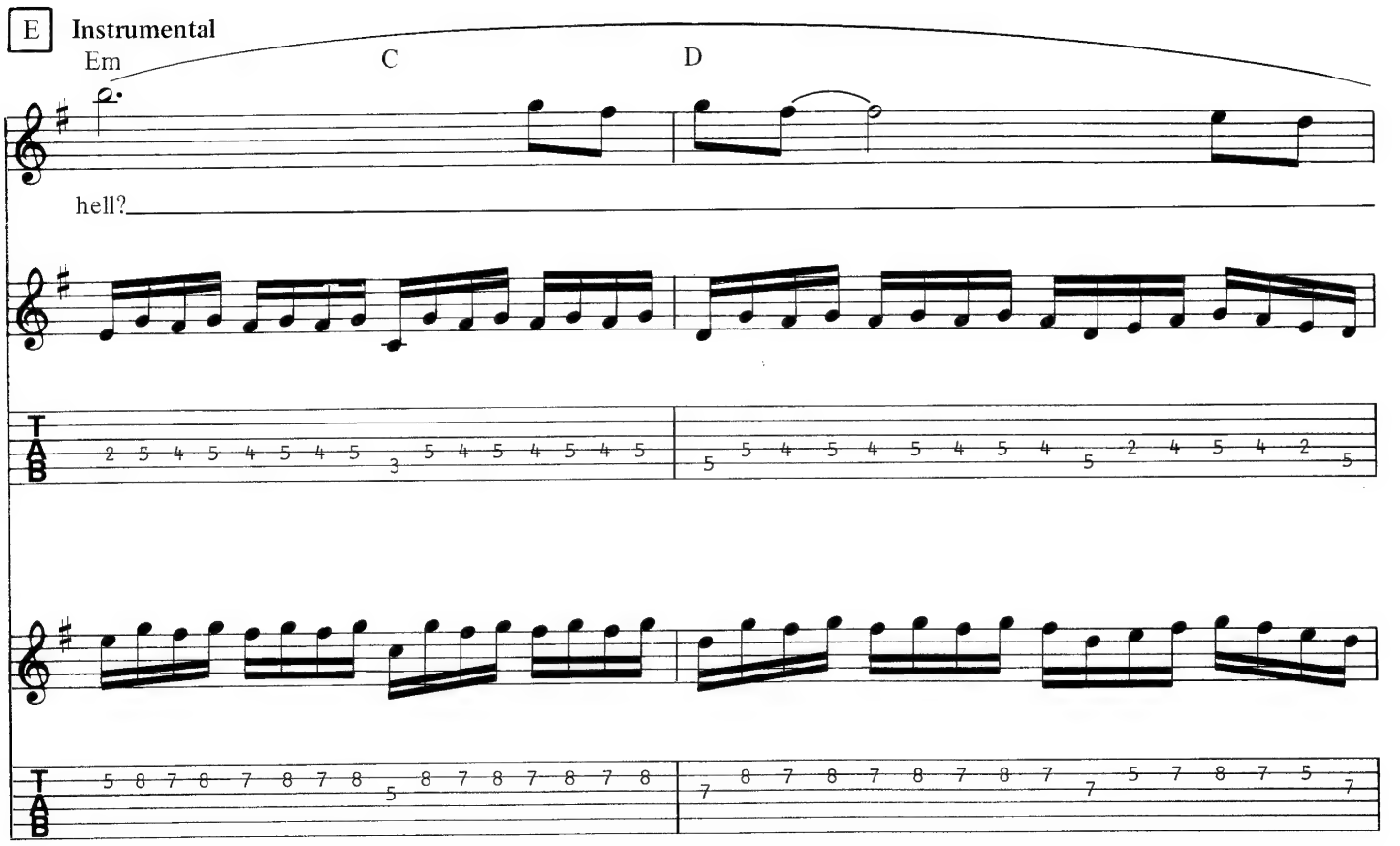

C
Heavier Rock
Em
C5
D5
Em
Some-one cross-ing, I can-not move,
stand-ing rig-id, a
Rest-less sleep the minds in tur-moil;
one night-mare ends an -
(overdrive amp. sound)
(add Guitar II 2nd time)
overdrive amp sound

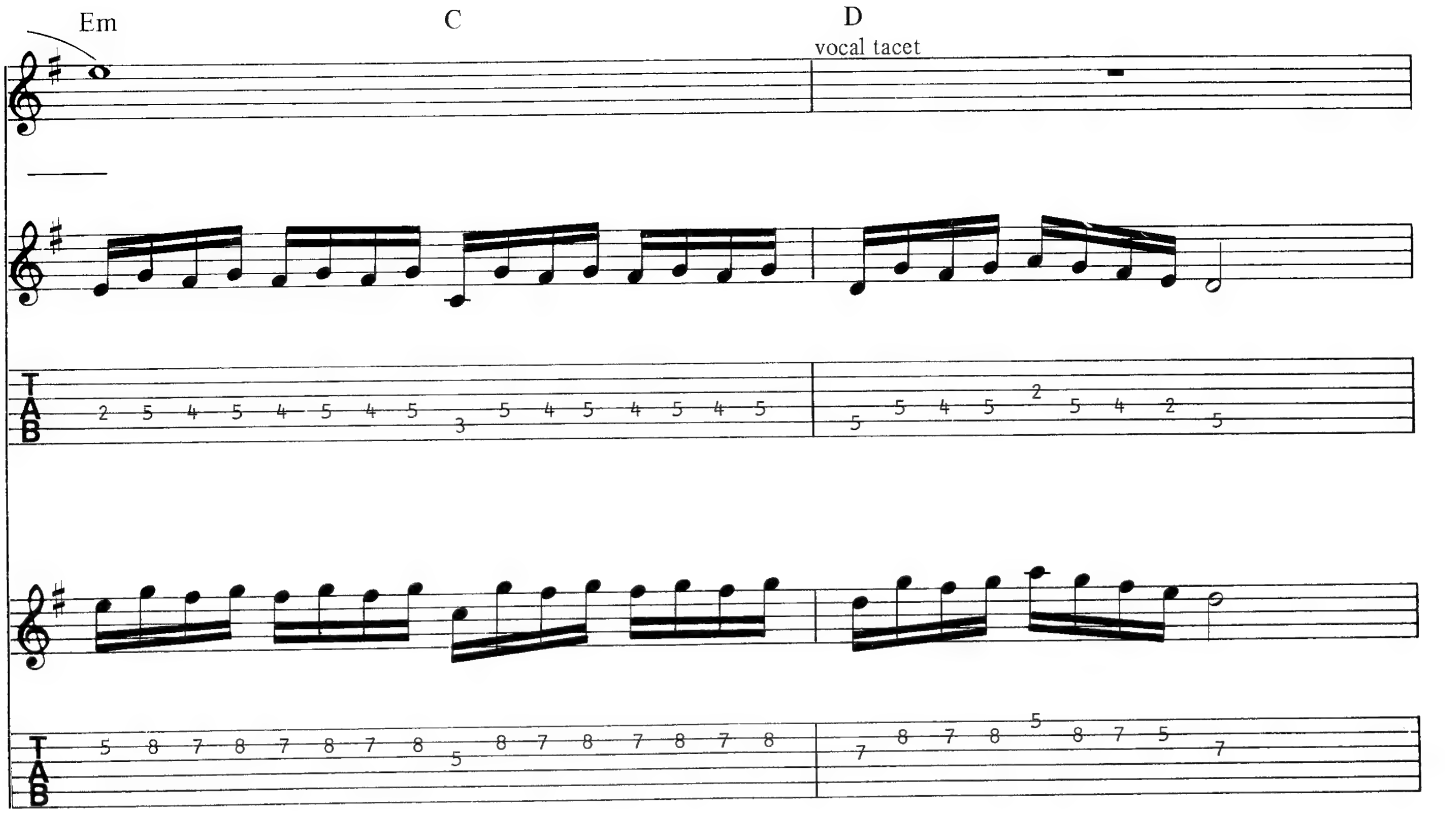

C5
D5
Em
C5
D5
night-mare stat - ue.
What a dream, when will it end and will
noth - er fer - tile,
it's get-ting to me.
So scared to sleep, but

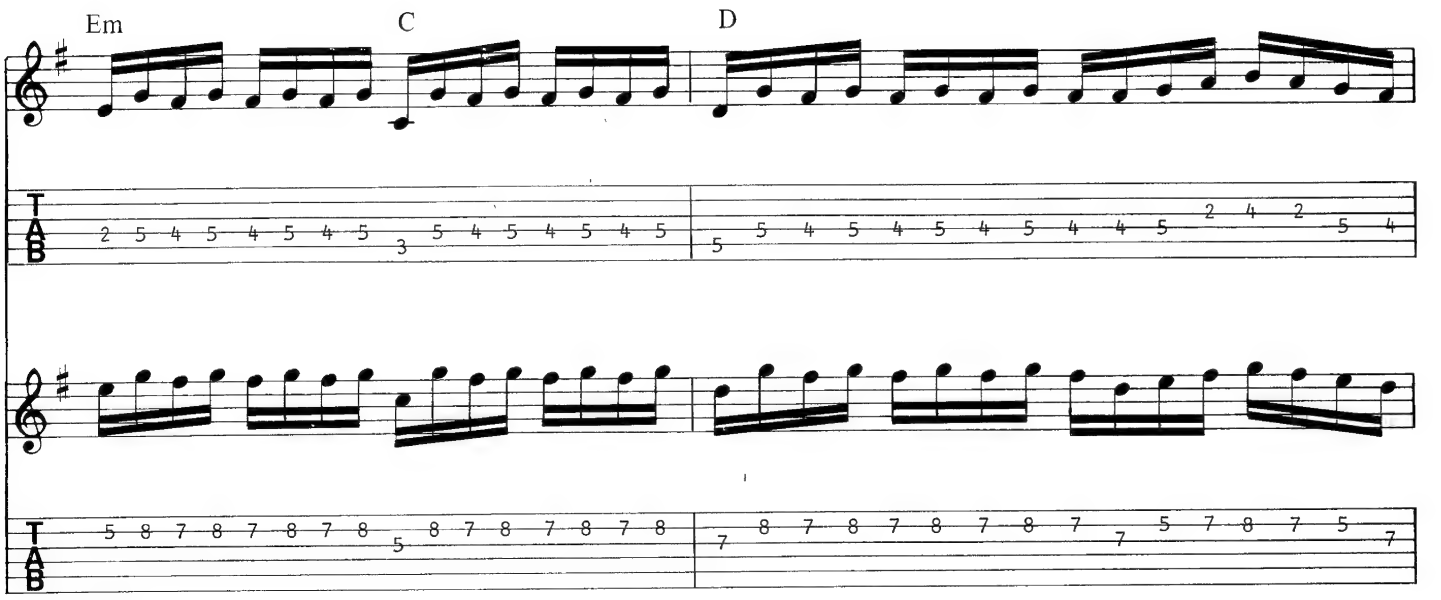

Em
1. Csus
Dsus
2. Csus
Dsus
I tran - scend?
scared to make now,
in too deep.

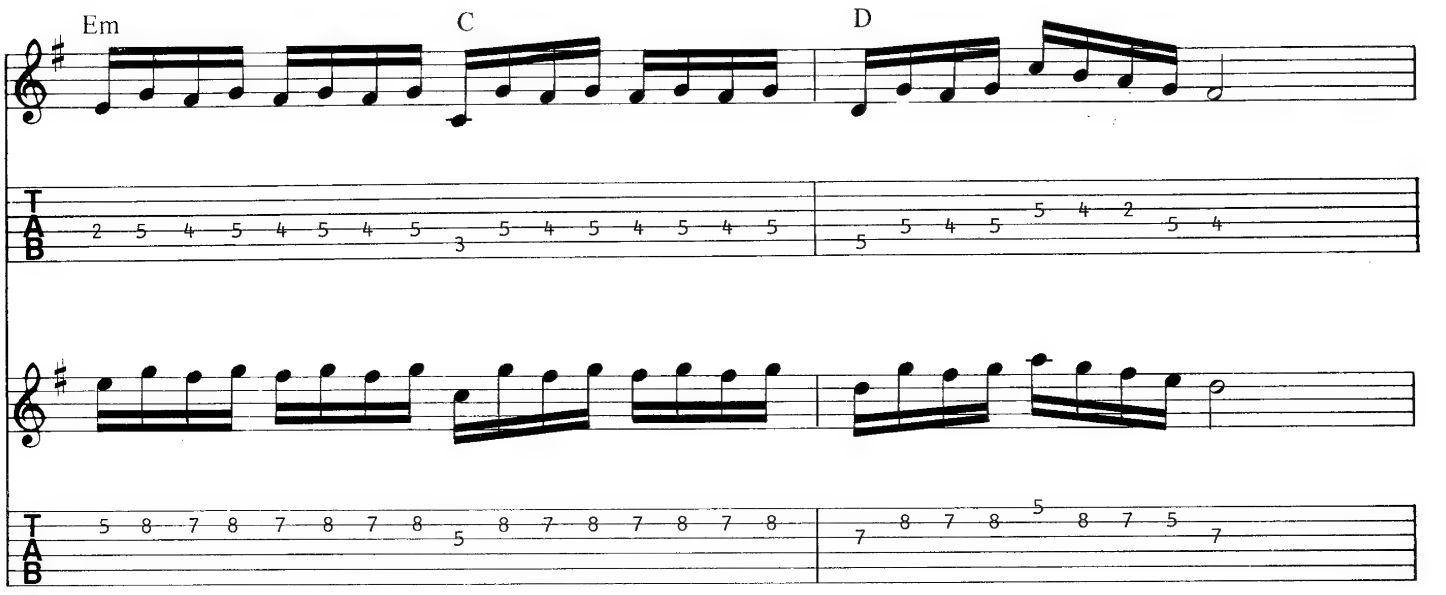

D
New Tempo ♩= m.m. 88
E5
C5
D5
E - ven though it's reached new heights, I rath - er like the rest - less nights. It
Can't be all co - in - ci-dence; too man-y things are ev - i - dent. You
Em
C5
D5
3
makes me won - der, makes me think there's more to this. I'm on the brink, it's
tell me you're an un-be-liev-er spir-i-tual - ist. Well, me, I'm nei - ther.
Gm
E♭5
F5
not the fear of what's be - yond, it's just that I might not re - spond. I
Would-n't you like to know the truth of what's out there? I have the proof, and
Gm
E♭5
1.
F5
2.
F5
have an in - terest al-most crav-ing, would I like to get too far in it.
find out just which side you're on. Where would you end, in heav-en or in
T
A
B

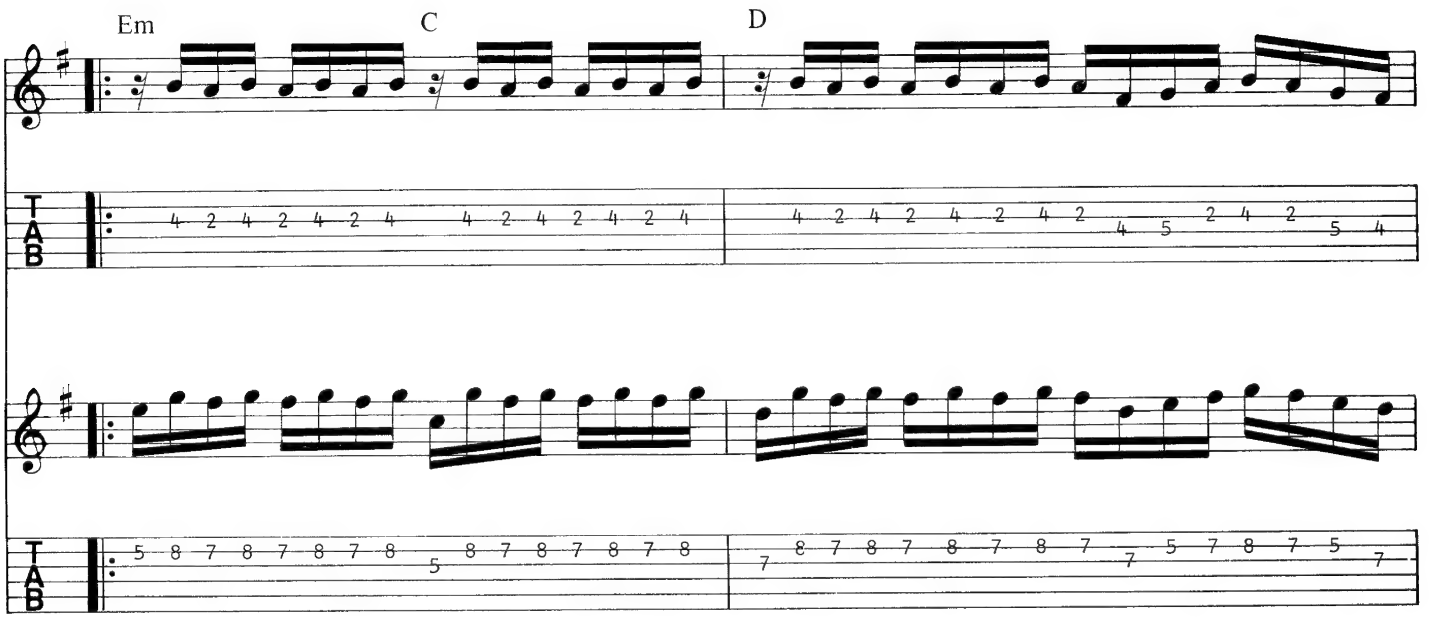
E **Instrumental**






Em
C
D
T
A
B


Em
C
D
T
A
B


Em
C
D
T
A
B

Em C D

F **Driving triplets**

E C D E C

D5 G

Em D G5 C5 D5 Em D

G5

F5 C5 G5 F5 C5 1. G5

8va
Harm.

Harm.

③ 5th Fret Harm.

③ 12th Fret Harm.

G 2. Em C

D Em/B C D

H

Vocal
F♯5

D5

E5

Help me, help me to find my true self, with-out see - ing the
Save me, save me from tor - tur-in' my - self, e - ven with - in my

1. F♯5 E5

2. A

fu - ture. dreams.

w/Bar

I

Instrumental
Guitar Solo

Em

Full

Full Full Full Full

Figure "A"

Guitar II continues playing Figure "A"

Full

Full

F♯m

Figure "B"

Guitar II continues with Figure "B"

Figure "B" continues

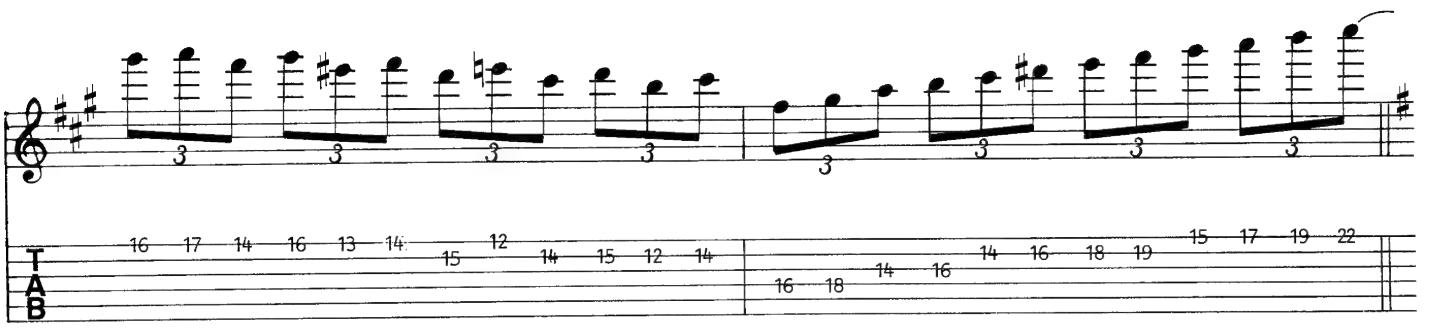
8va

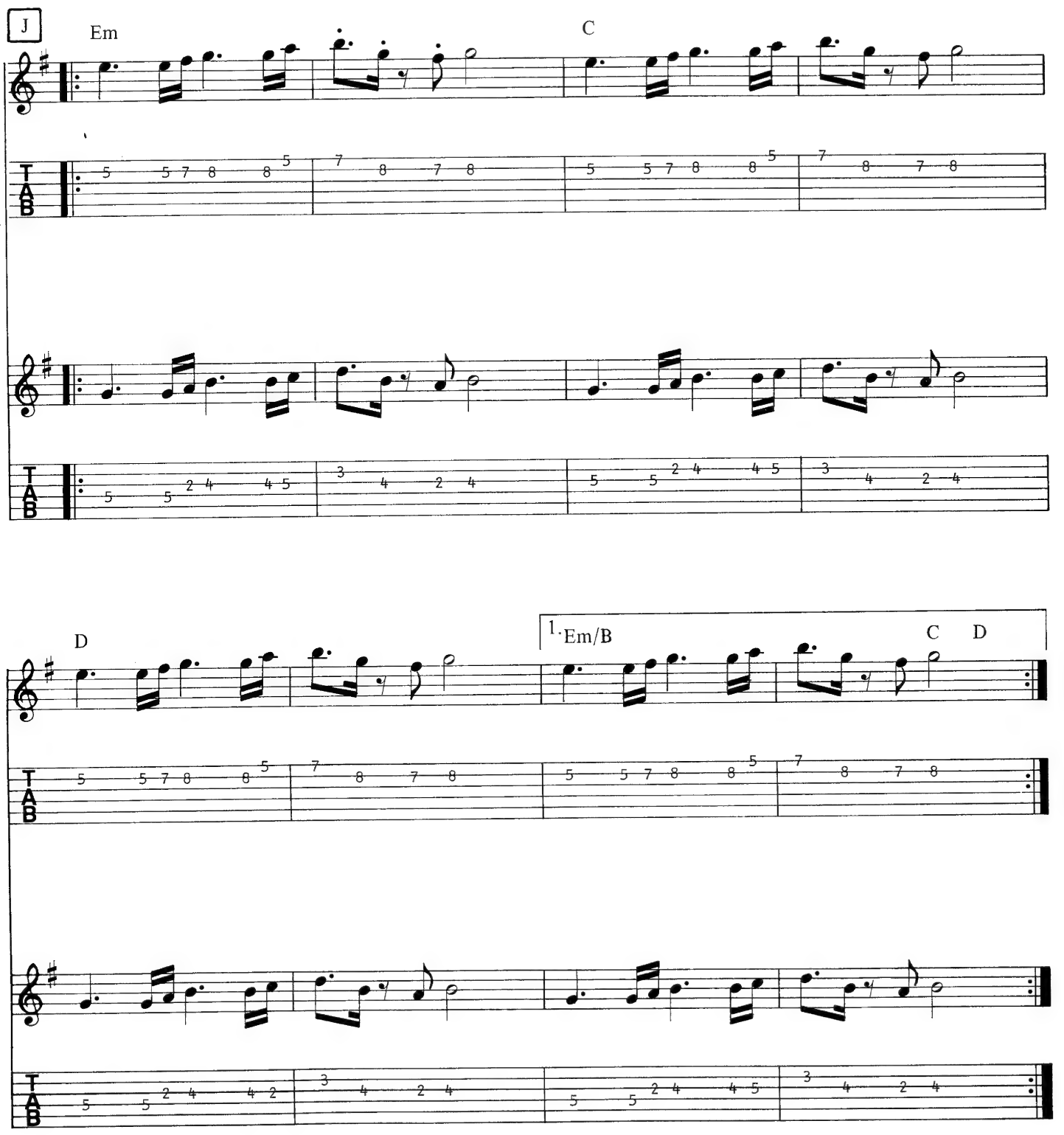
Full

Full

Full

Full




J
Em
C
D
1. Em/B
C
D

K **Slower** ♩= m.m. 88

Vocal

2. B5 C5 D5 Em C5 D5

There's got to be just more to it than this; or tell me why do we ex - ist?

Em C5 D5

I'd like to think that when I die I'd get a chance, an - oth - er time,

Gm E♭5 F5

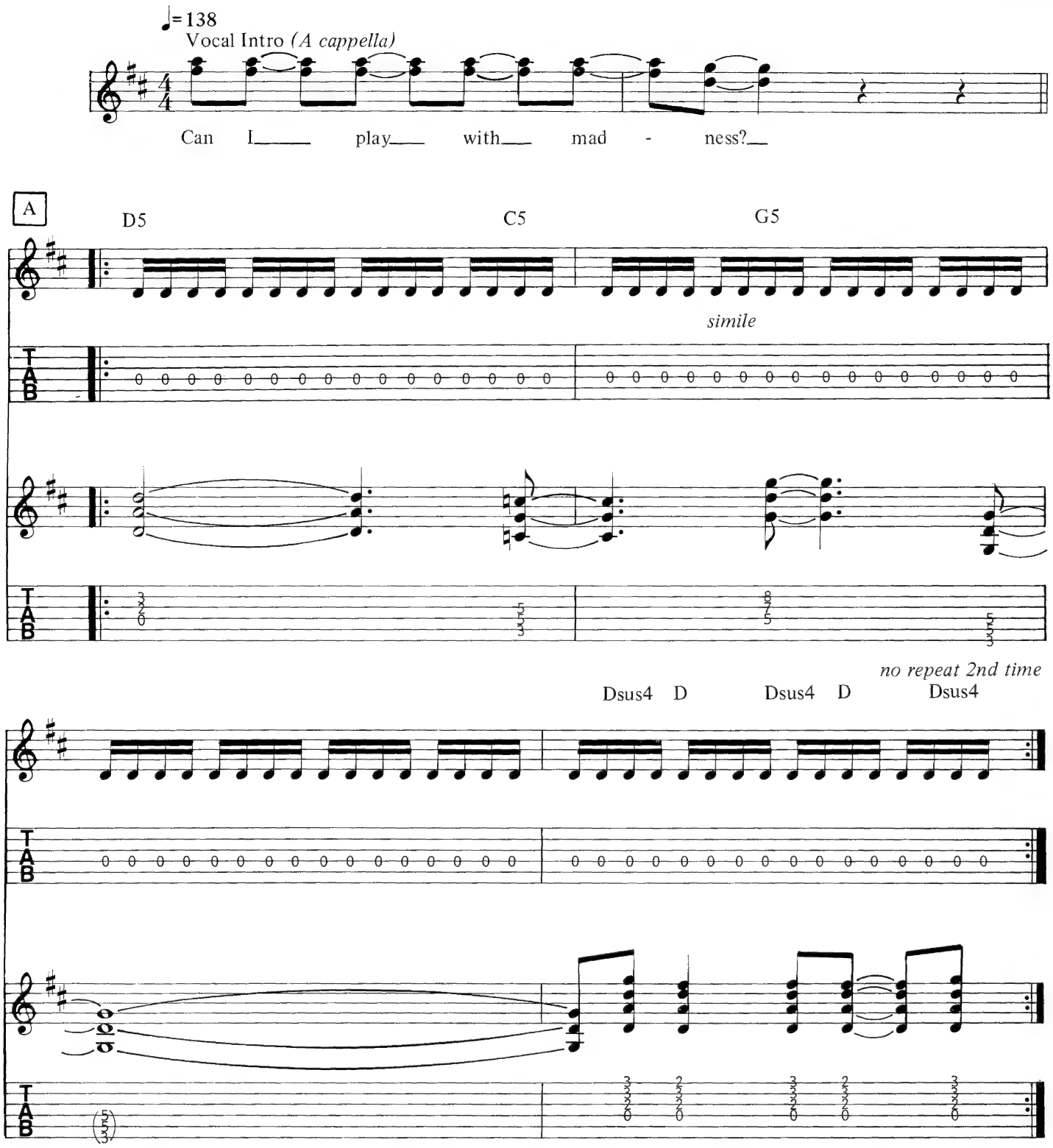
and to re - turn and live a - gain re in - car - nate, and play the

Gm E♭5 F5 *rit.* - - - Em -

game a - gain and a - gain and a - gain, and a - gain.

CAN I PLAY WITH MADNESS

Words and Music by **ADRIAN SMITH,**
BRUCE DICKINSON and STEVE HARRIS



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B Verse

D D5/C

1. Give me the sense to won - der to
2. I screamed a-loud to the old man. I said, "Don't

Light P.M. Light P.M.

G/B Dsus4 D Dsus4 D Dsus4

won - der if I'm free.
lie and don't say you don't know."

Light P.M.

D D5/C

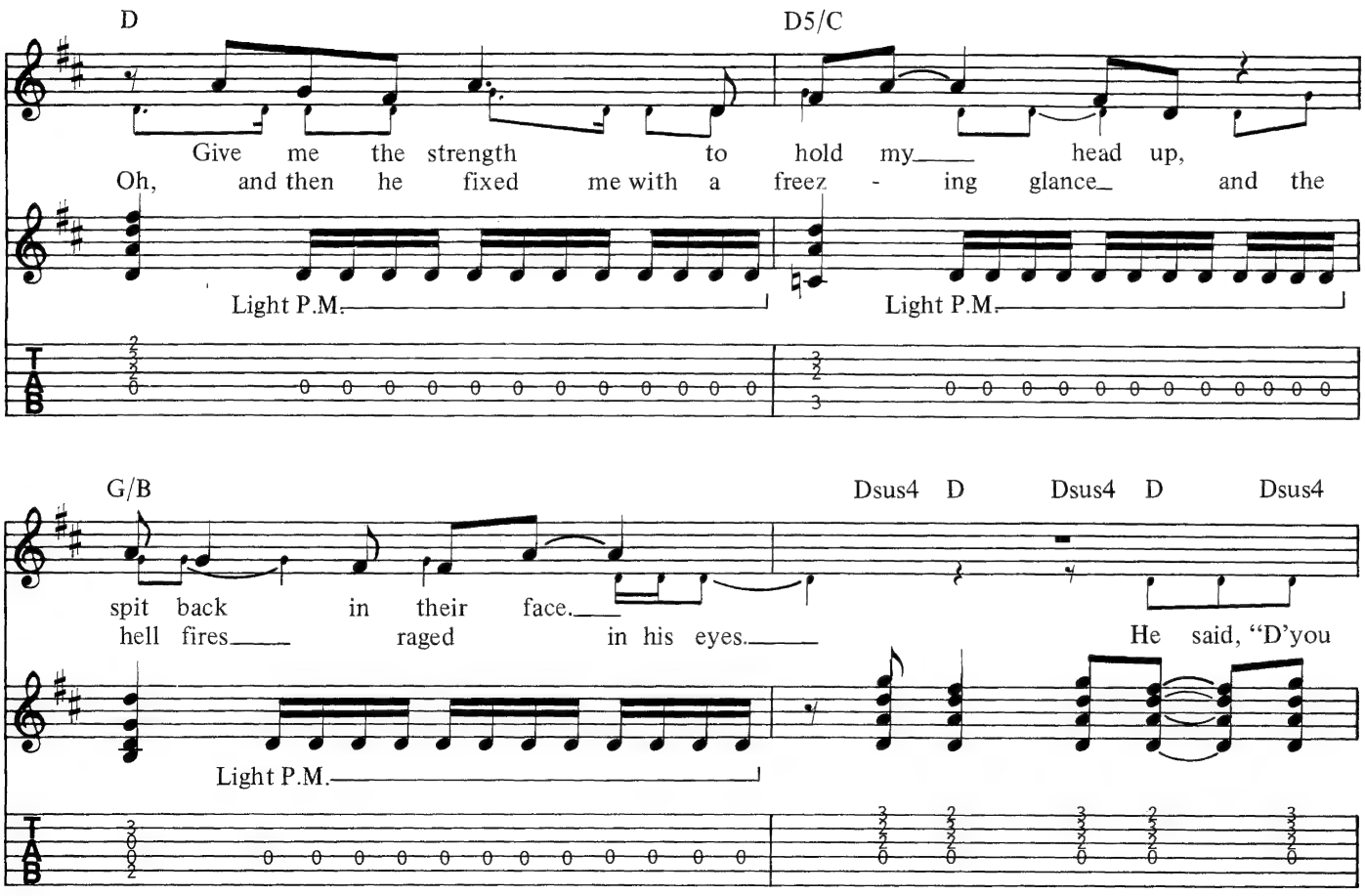
Give me a sense of won - der. to
I say you'll pay for this mis - chief, ah in

Light P.M. Light P.M.

G/B Dsus4 D Dsus4 D Dsus4

know I can be me.
this world or the next.

Light P.M.


D
D5/C
Give me the strength to hold my head up,
Oh, and then he fixed me with a freez - ing glance and the
Light P.M.
Light P.M.
G/B
Dsus4 D Dsus4 D Dsus4
spit back in their face.
hell fires raged in his eyes.
He said, "D'you
Light P.M.
D
D5/C
Don't need no key to un - lock this door.
Gon-na
want to know the truth, son.
Lord, I'll tell you the truth. Your
Light P.M.
Light P.M.
G/B
D5 A5 D5 A5 D5 A5
break down the walls, break out of this bad place.
soul's gon-na burn in the lake of fire."
Light P.M.

C Chorus

Bm G D A

"Can I play with mad - ness." The pro-phet stared at his cry - stal ball.

Bm G5 E5 Bm

"Can I play with mad - ness?" There's no vis-ion there at all.

G5 D5 A5 B5

"Can I play with mad - ness?" The pro-phet looked and he laughed at me. He said,

To Coda

D5 D5 A5 D5 A5 D A5

"Can I play with mad - ness?" He said,"You're blind, too blind to see."

1.

D5 D5/C

Oh, said, "You're too blind

Light P.M. Light P.M.

G/B Dsus4 D Dsus4 D Dsus4

to see. Umm.

Light P.M.

D ♩=178 Instrumental

2. Em G5 Em G5

"Oh, Listen to me,"

A5 Em G5

said the prophet.

(percussive pick strum)

Em G5 A5 Gm B♭5

Gm B♭5 C5 Gm B♭5

Gm B♭5 C5

(percussive pick strum)

(*Guitar is utilizing an electronic harmonizer a perfect 5th above each pitch.)

E Guitar Solo

Em

Full Full Full Full Full Full Full

Full Full Full Full

Full Full Full Full

slide pick on strings

D5 A5 D5 A5 D5 A5

F *A cappella voices* *D. S.* 𝄋 *al Coda*

"Can I___ play_ with_ mad -

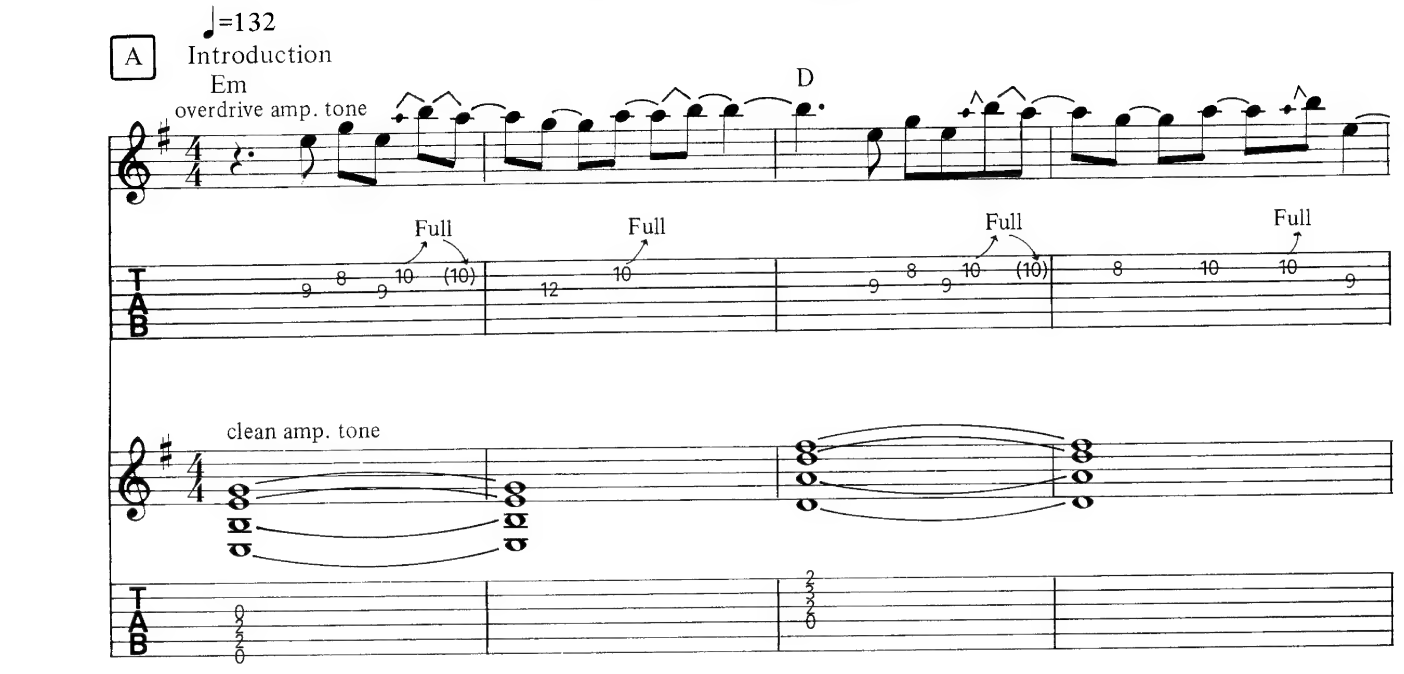
Guitar I and II

⊕ *CODA*

Can I___ play_ with_ mad - ness._

THE EVIL THAT MEN DO

Words and Music by
ADRIAN SMITH, BRUCE DICKINSON and STEVE HARRIS



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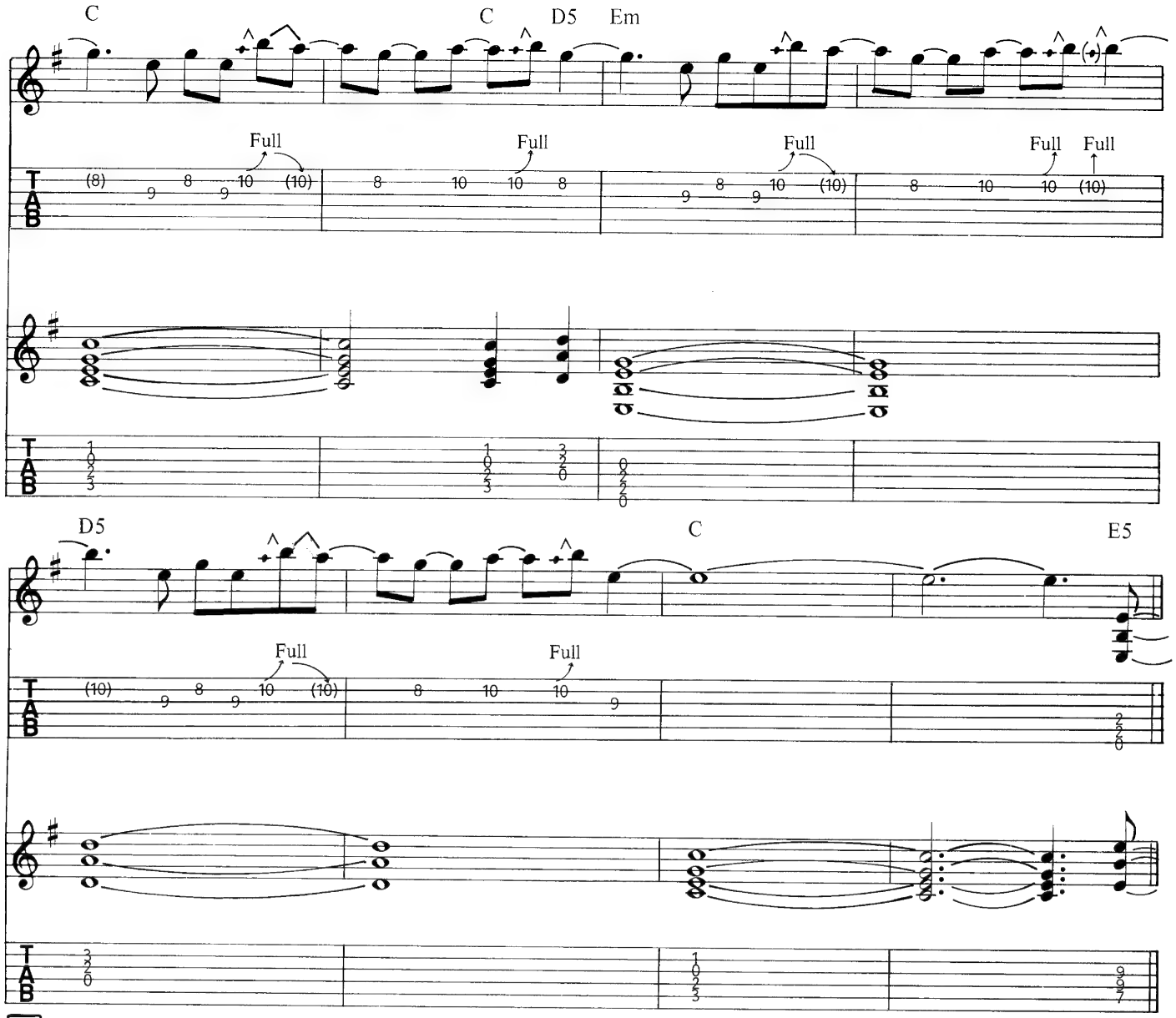
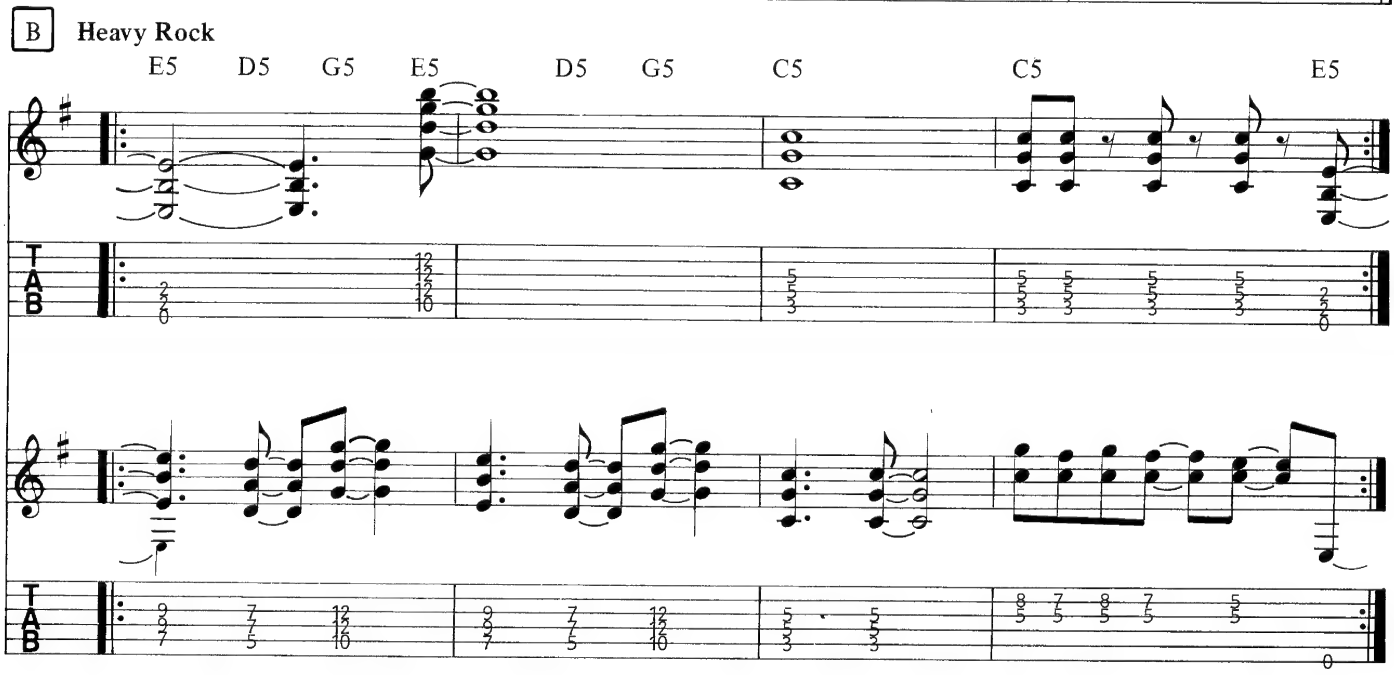

C
C
D5
Em
Full
Full
Full
Full
Full
D5
C
E5
Full
Full


B
Heavy Rock
E5
D5
G5
E5
D5
G5
C5
C5
E5

C Verse

E5

Love is a ra - zor and I walked the line on that

PM

PM

C5

sil - ver blade. Slept in the

E5

dust with his daugh - ter, her eyes red with the slaugh - ter of

PM

PM

C5 E5 C5 G5

in - no-cence. And I will pray for her;

D5 E5 C5 G5

I will call her name out loud. I will bleed for her;

D5 C5

if I could on - ly see her now.

Harm.

sounding "C" 8va

D Bridge

E5 D

Liv-ing on a ra-zor's edge; bal-anc-ing on a ledge.

C D C

Liv-ing on a ra-zor's edge; bal-anc-ing on a ra - zor,

E5

bal-anc-ing on___ a ra - zor. Liv-ing on a ra-zor's edge,

D C D E5

bal-anc-ing on___ a ledge. You know,_ you know___ the e-

E Chorus

C5 D5 E5

- vil that_ men do___ lives on and on._____ The e -

Full Full

C5 A5 E5

- vil that_ men do___ lives on and on._____ The e -

Full Full

C5 D5 E5

- vil that_ men do___ lives on and on._____ The e -

Full Full

C5 A5

- vil that_ men do___ lives on and on._____

Full

E5

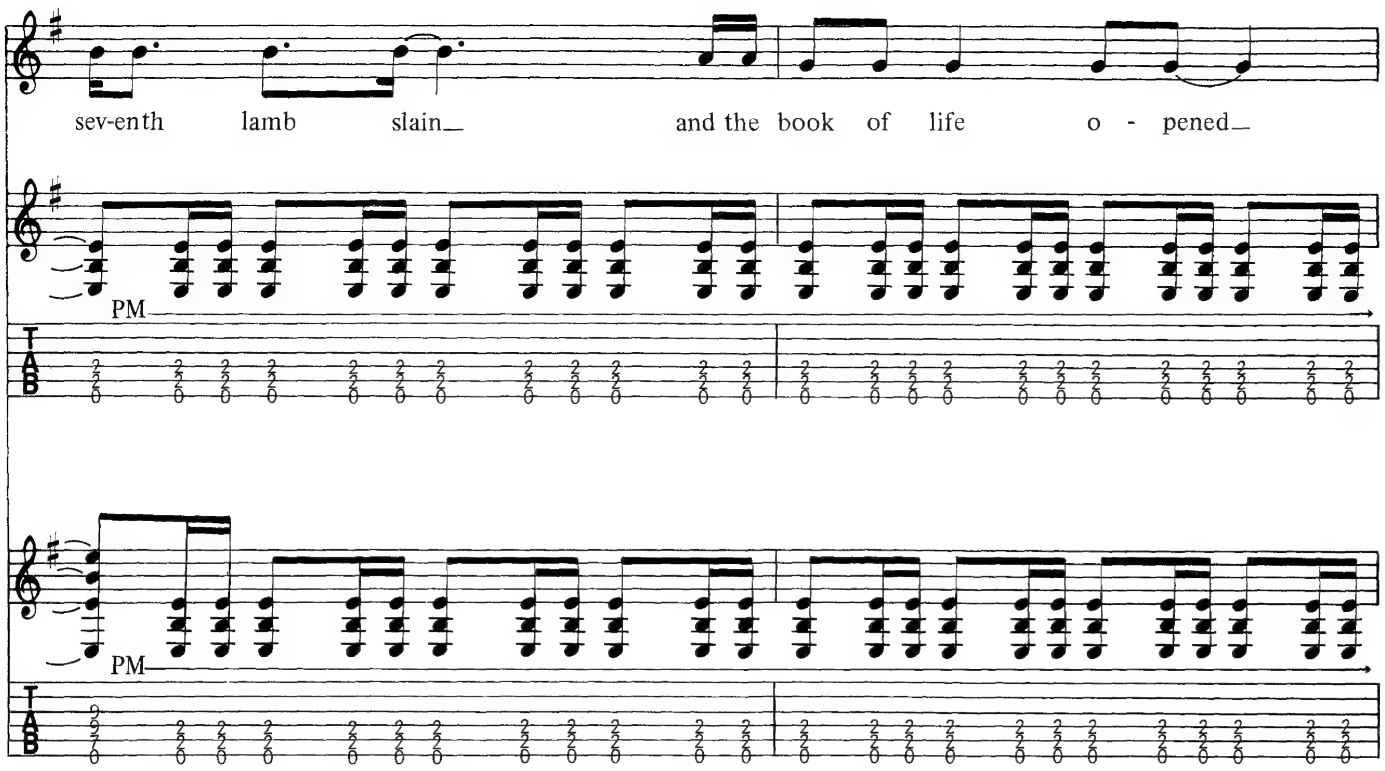
Cir - cle of fire my bap - tis - im of joy at an

PM

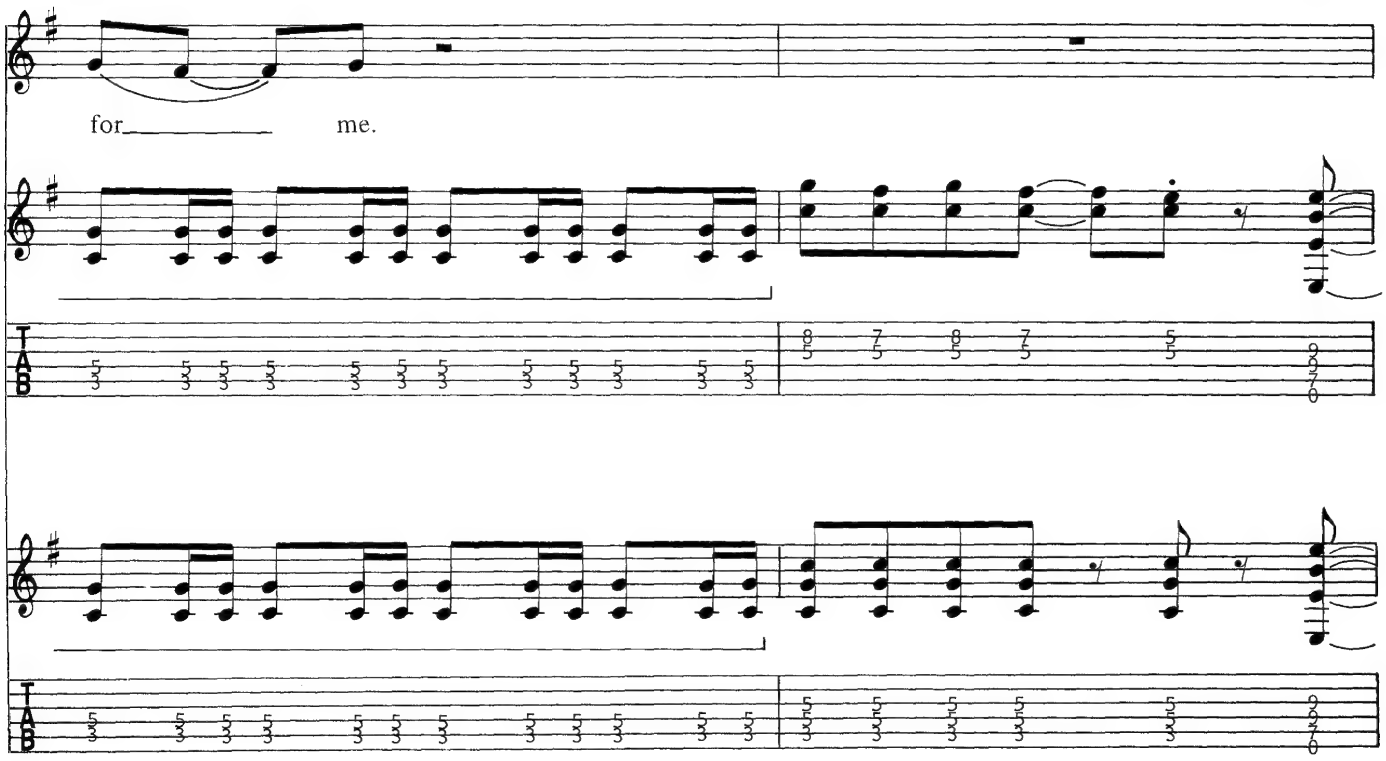
PM

C5 E5

end it seems the



C5 E5



C5 G5 D5

And I will pray for you. Some

E5 (vocal duet overdub)C5 G5

day I may re - turn. Don't you cry for me;

D5 C5

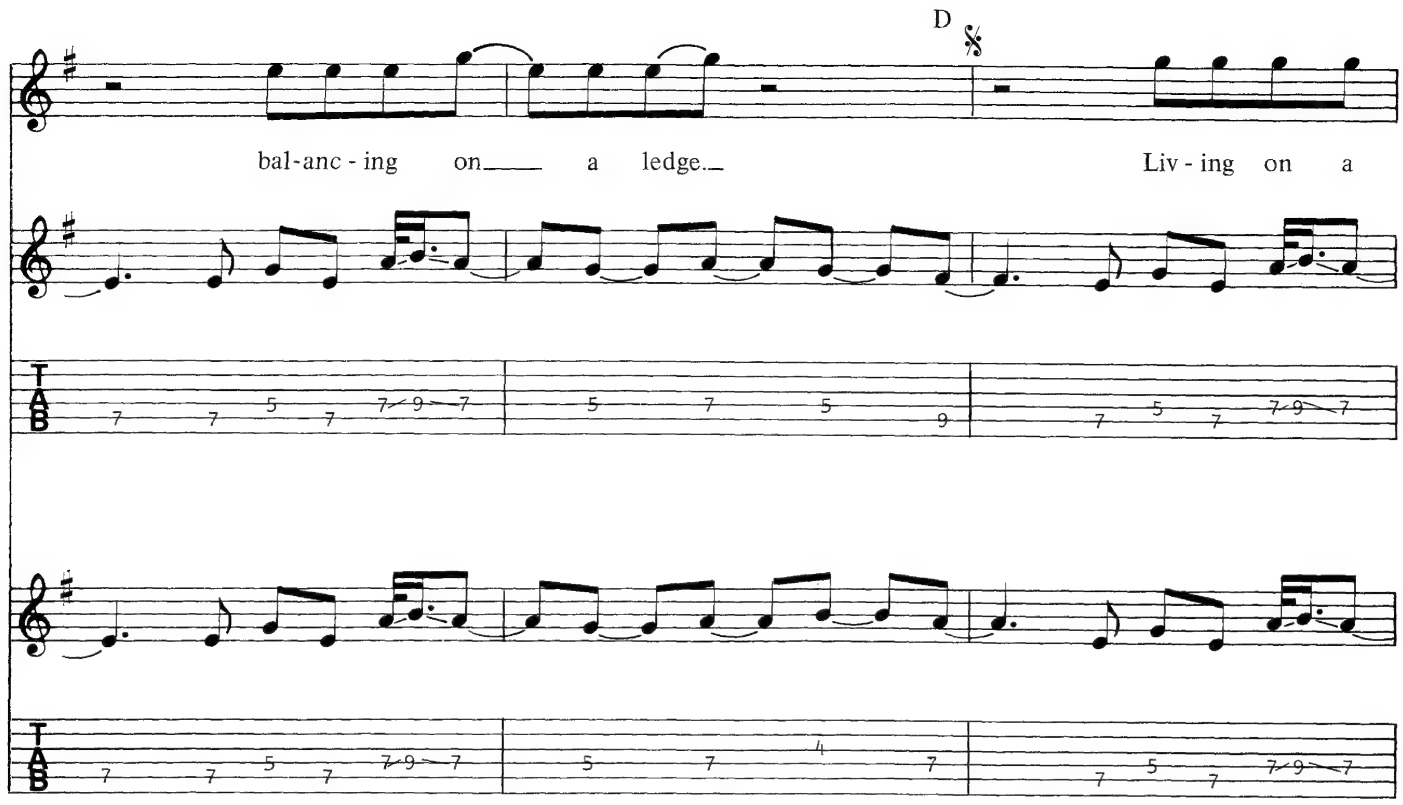
be - yond is where I learn.

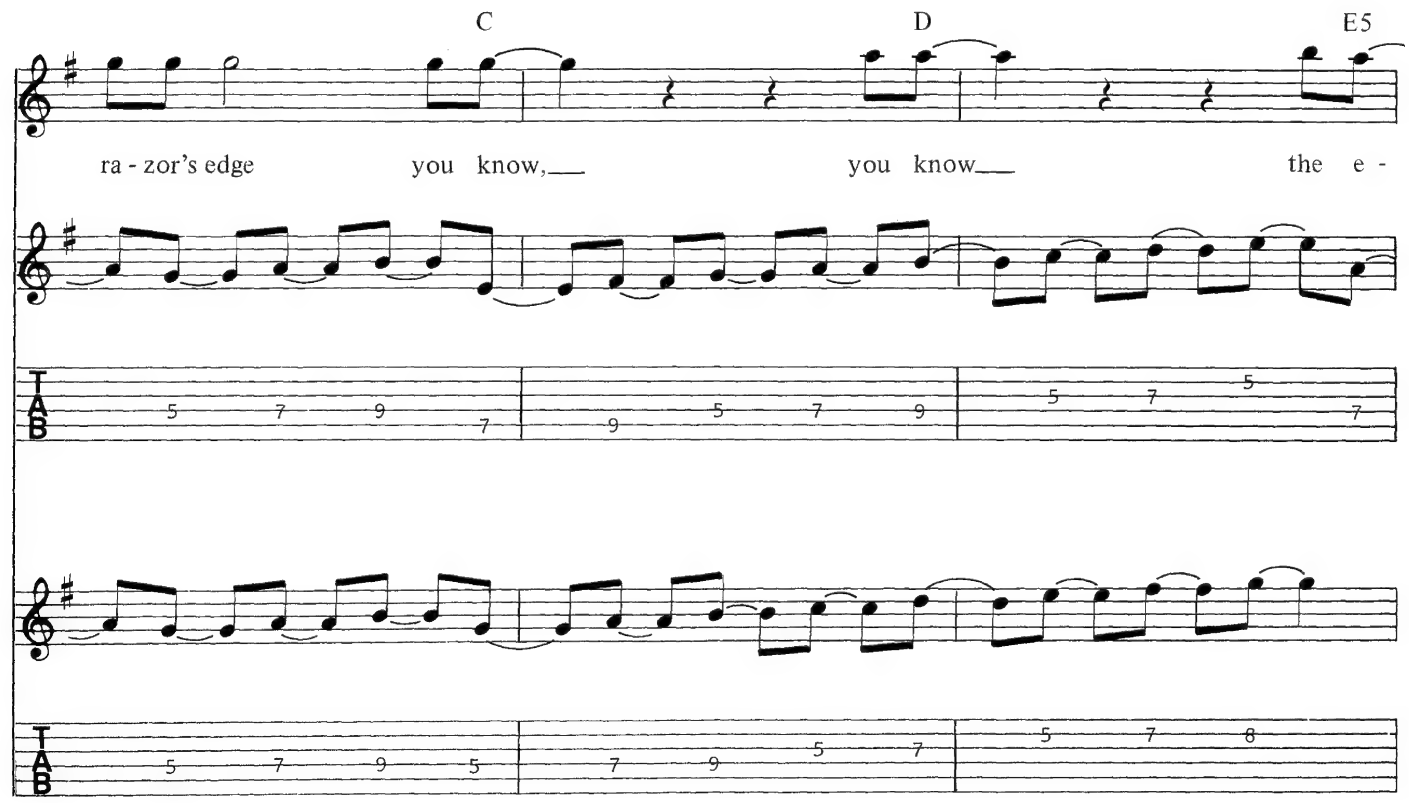
Harm.

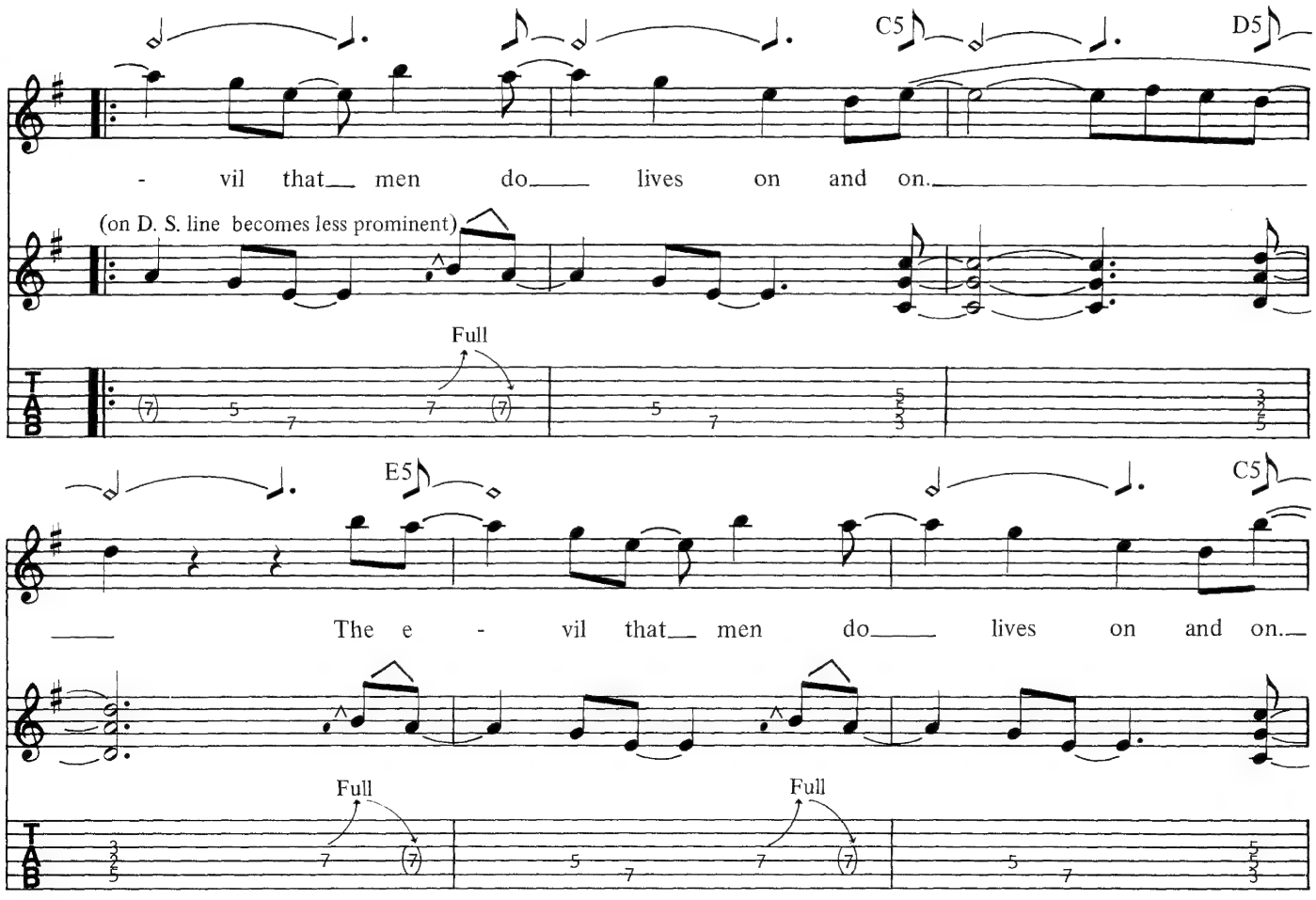
sounding "C" 8va

E5

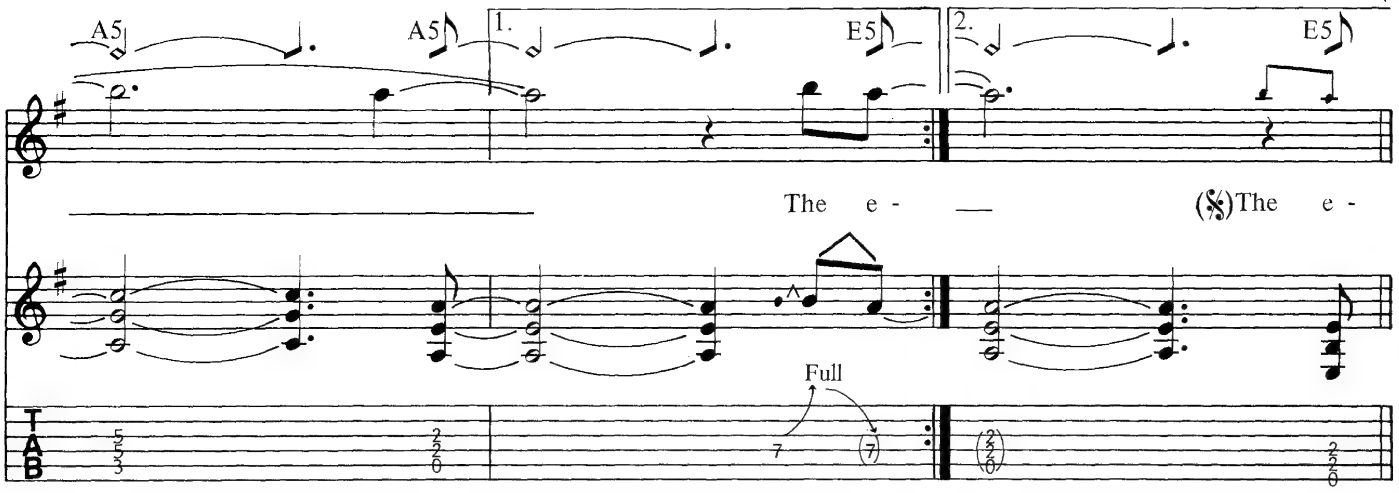
Liv - ing on a ra - zor's edge;


D
bal-anc - ing on a ledge.
Liv - ing on a

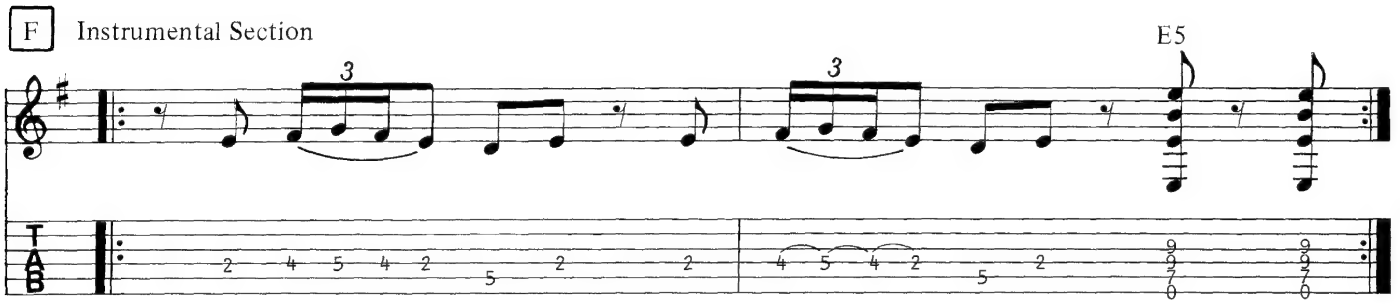

C
D
E5
ra - zor's edge
you know,
you know
the e -



to Coda



F Instrumental Section



Guitar Duet

Em C D 1.

2. Guitar Solo F♯m11 G 8va D5 E5

Full hold bend/wide vibr. sustain chord tones

F♯m11 D5 PM

sustain chord tones sustain chord tones

Bm11 F♯m11

Full ½ ½ w/Bar Full *hold bend* Full

D5 E5 F♯m11

Full Full Full w/Bar

sustain chord tones

D5 B5 C5

8va

Full

8va

H Bridge

Vocal

E5

D. S. al Coda

D

Liv-ing on a ra-zor's edge, bal-anc-ing on a ledge.

Guitar I and II

CODA

E5 Guitar Fills

C

Am

- vil, the ev - vil the e - vil that men do.

Full

Full

Em

C

The e - vil, the e - vil, the e -

hold bend

Full

Am

E5

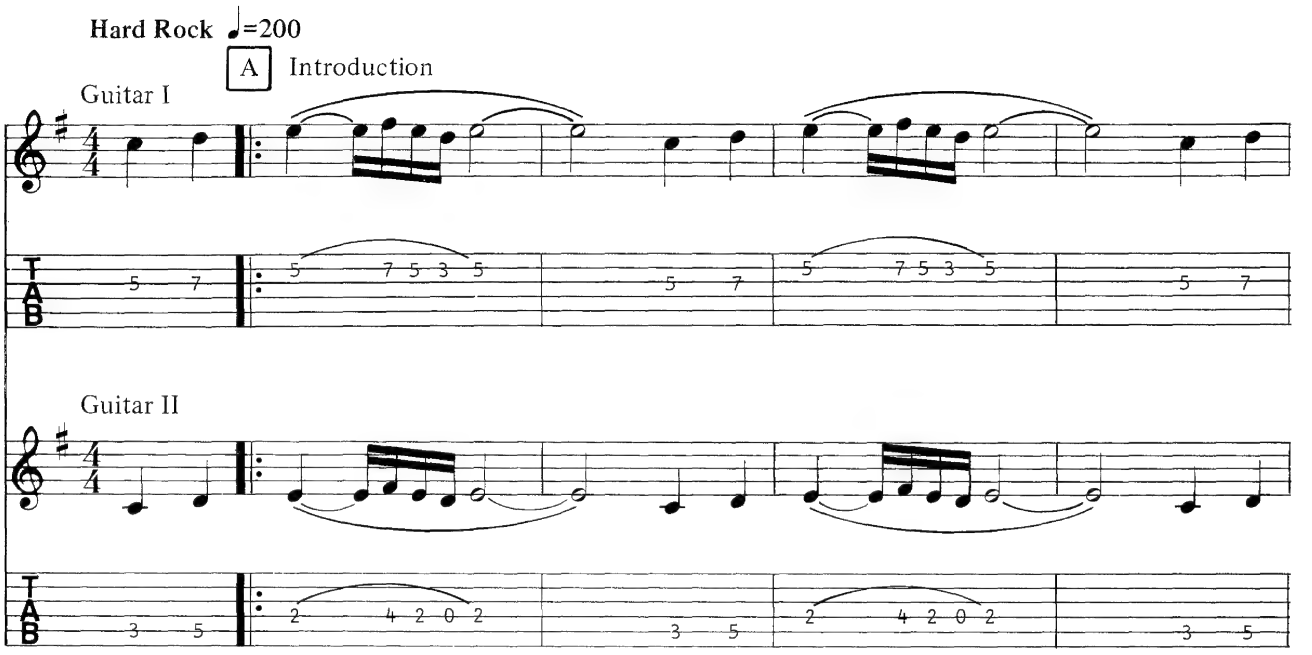
E5

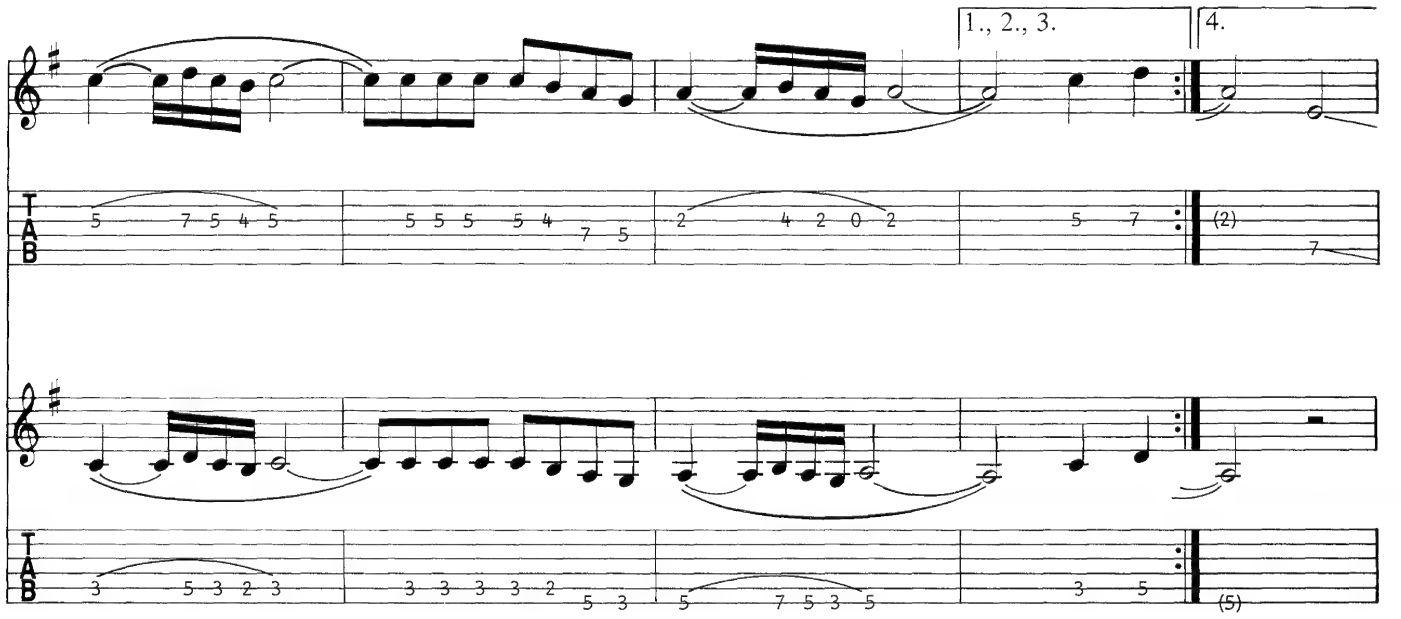
- vil that men do.

Full

SEVENTH SON OF A SEVENTH SON

Words and Music by STEVE HARRIS





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B

Vocal

1. Here they stand, broth - ers_ them
2. Here the birth from an un bro - ken
3. Then they watch the pro - gress_ he

Guitar I and II
E5

all. All the sons, di -
line. Born the heal - er, the
makes. The good and the e - vil, which

vid - ed_ they fall. Here a -
sev - enth_ his time un - know - ing - ly
path will_ he take? Both of them

wait the birth of the son; the
blessed. And as his life un folds,
try - ing to ma - nip - u - late the

sev - enth, the hea - ven - ly, the cho - sen
slow - ly un - veil - ing the pow - er, he
use of his pow - ers be - fore, it's too

C C5 Rhythm Guitar

one.
holds.
late.

Oh.

C5 E5

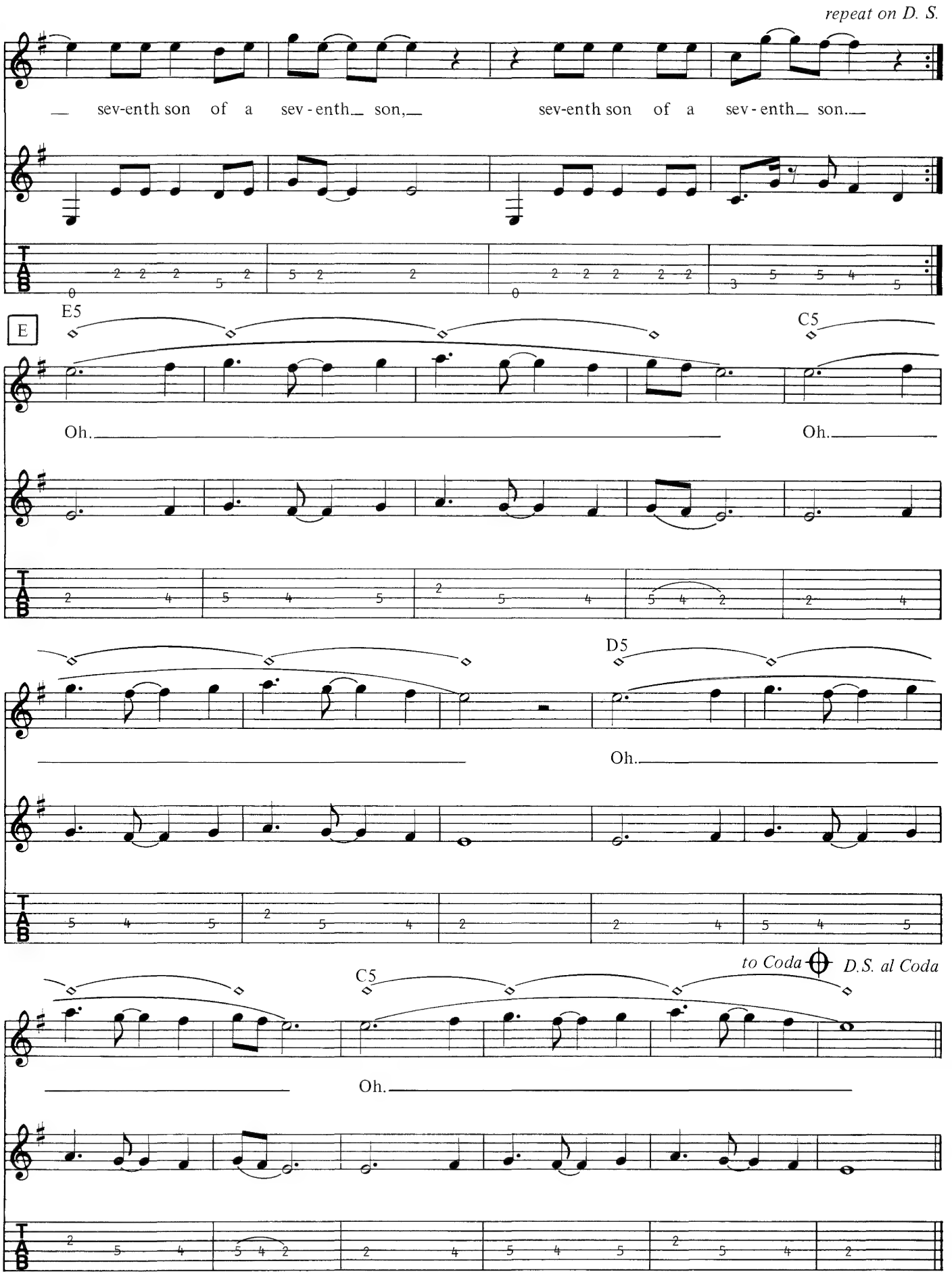
C5

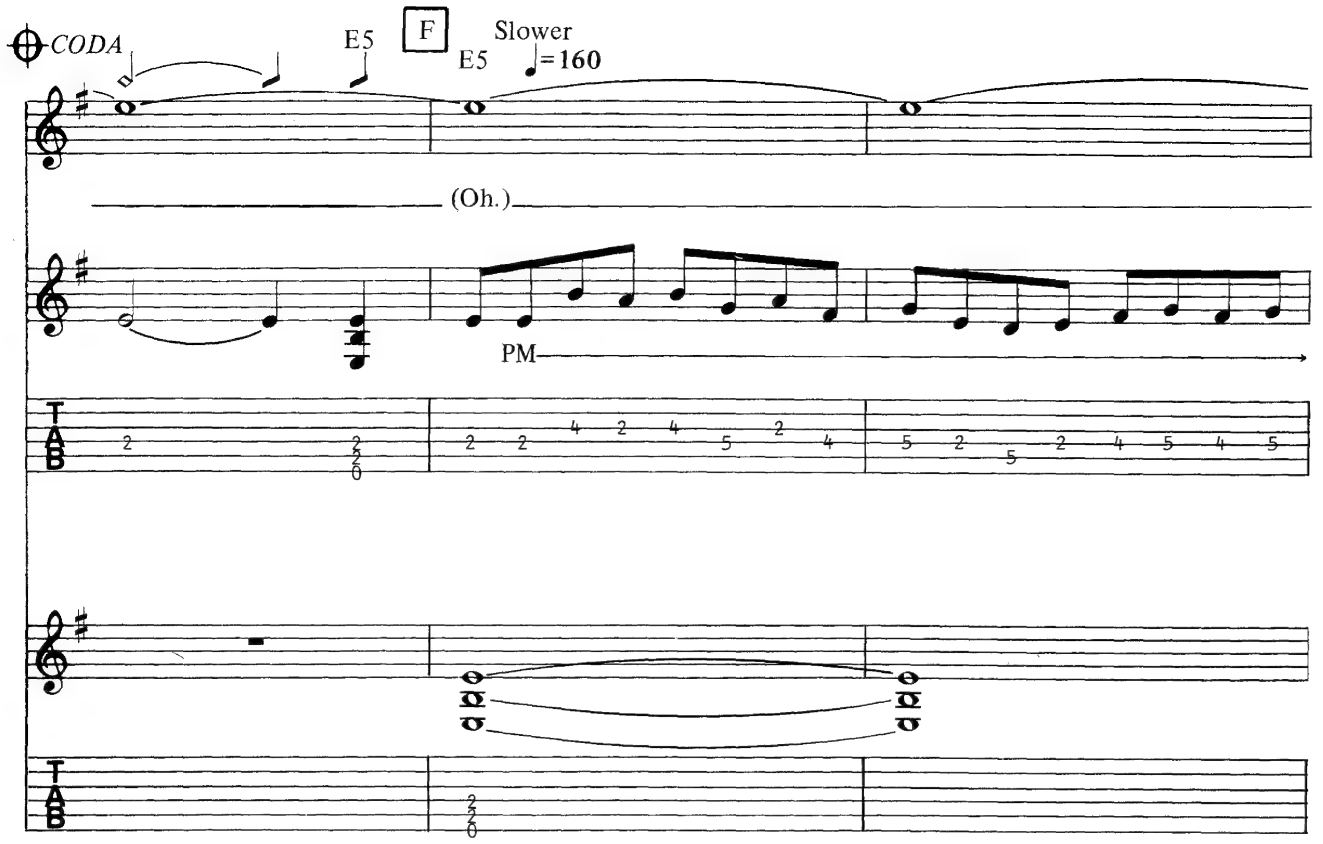
E5 *no repeat on D. S.*

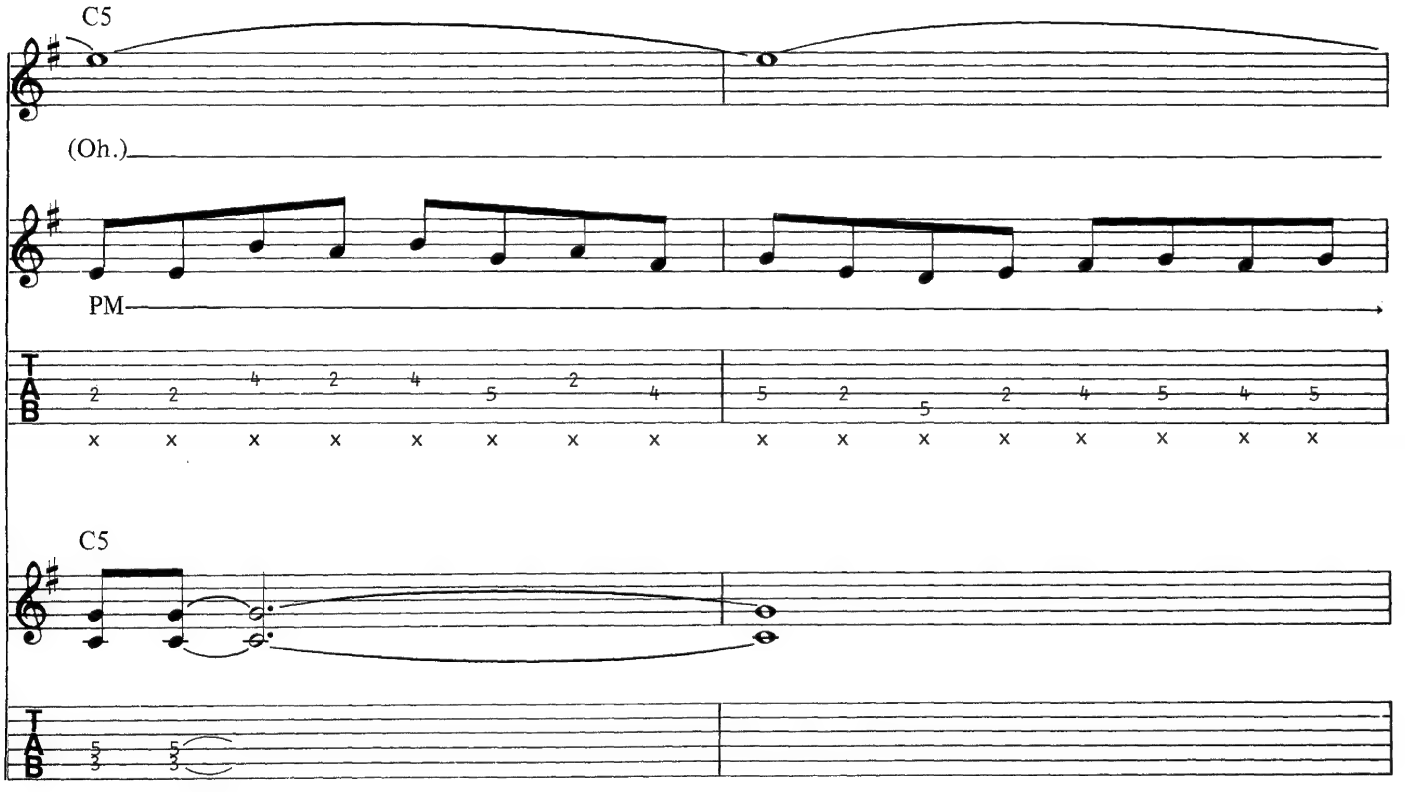
gliss.

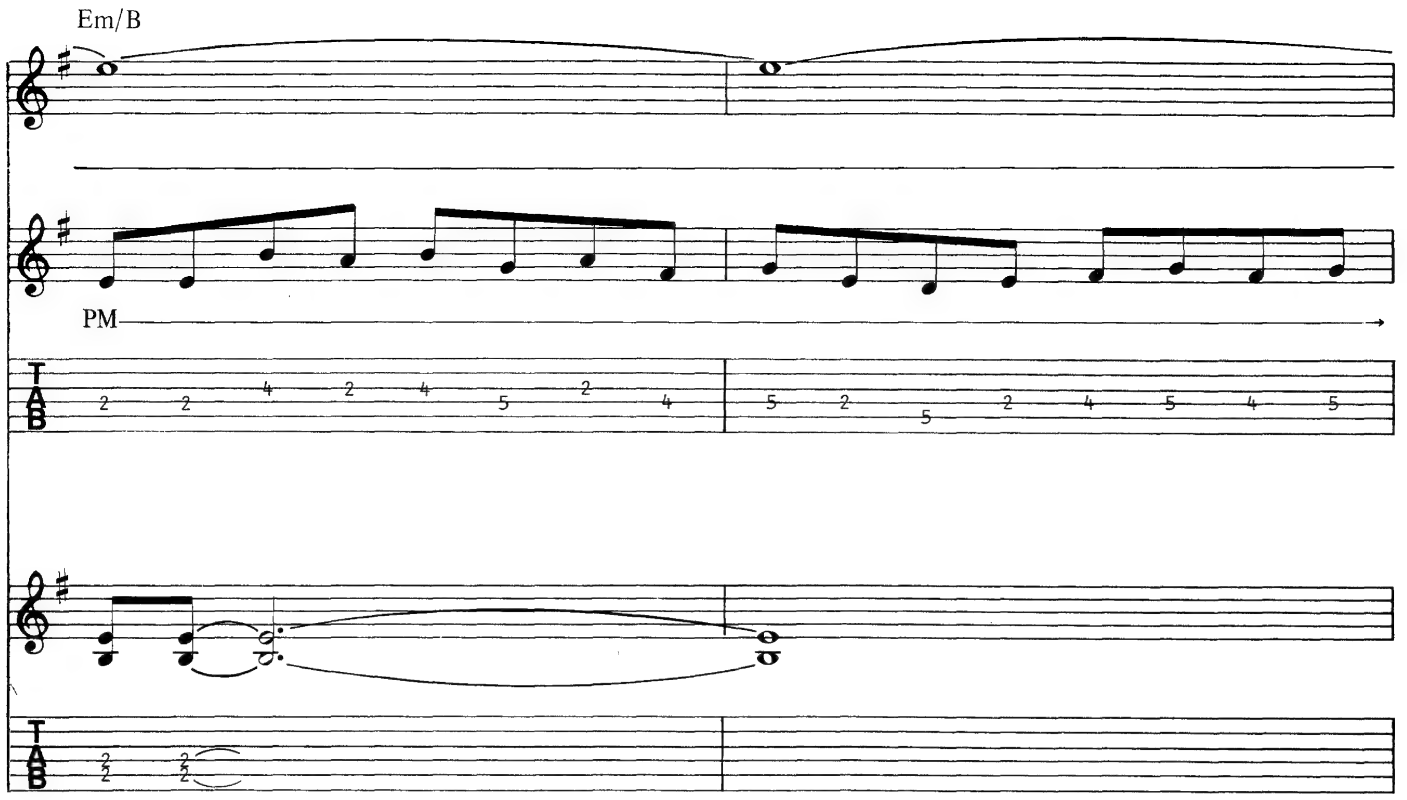
D

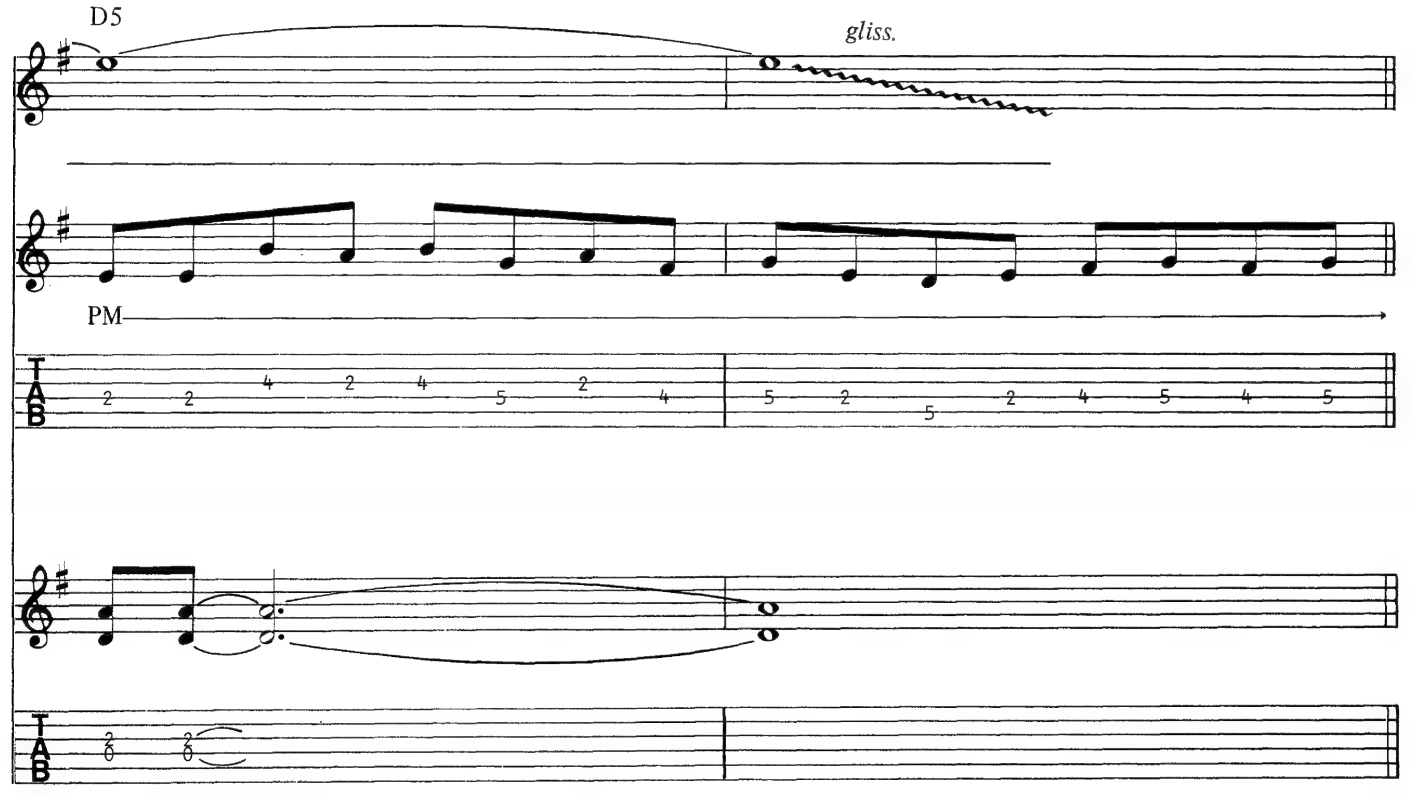
Sev-enth son of a sev - enth_ son_ sev-enth son of a sev - enth_ son,_____


repeat on D. S.
sev-enth son of a sev-enth son, sev-enth son of a sev-enth son.
E
E5
C5
Oh.
Oh.
D5
Oh.
C5
to Coda
D.S. al Coda
Oh.


CODA
E5
F
E5
Slower
♩=160
(Oh.)
PM
T
A
B


C5
(Oh.)
PM
C5
T
A
B


Em/B
PM
T
A
B
2 2 4 2 4 5 2 4
5 2 5 2 4 5 4 5
T
A
B


D5
gliss.
PM
T
A
B
2 2 4 2 4 5 2 4
5 2 5 2 4 5 4 5
T
A
B

Instrumental

Em

C5

PM

Guitar overdub

PM

D5

G

L'istesso

Spanish guitar style

Am

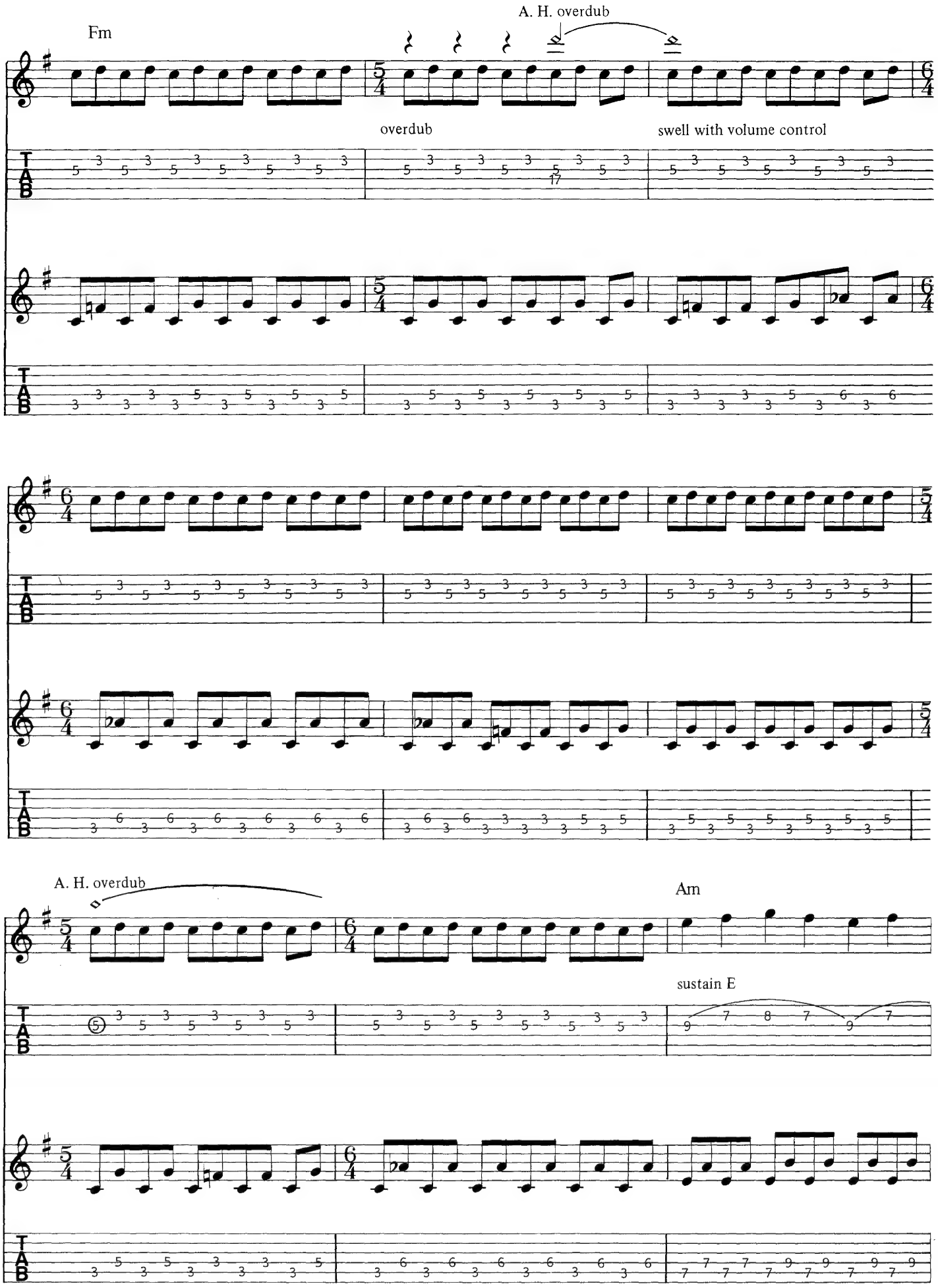
PM

let ring

overdub

swell with volume control

Harm.


Fm
A. H. overdub
overdub
swell with volume control
A. H. overdub
Am
sustain E

Spoken:

Today is born the seventh son born

of woman the seventh son

and he, in turn, of a seventh son. He has the power to heal,

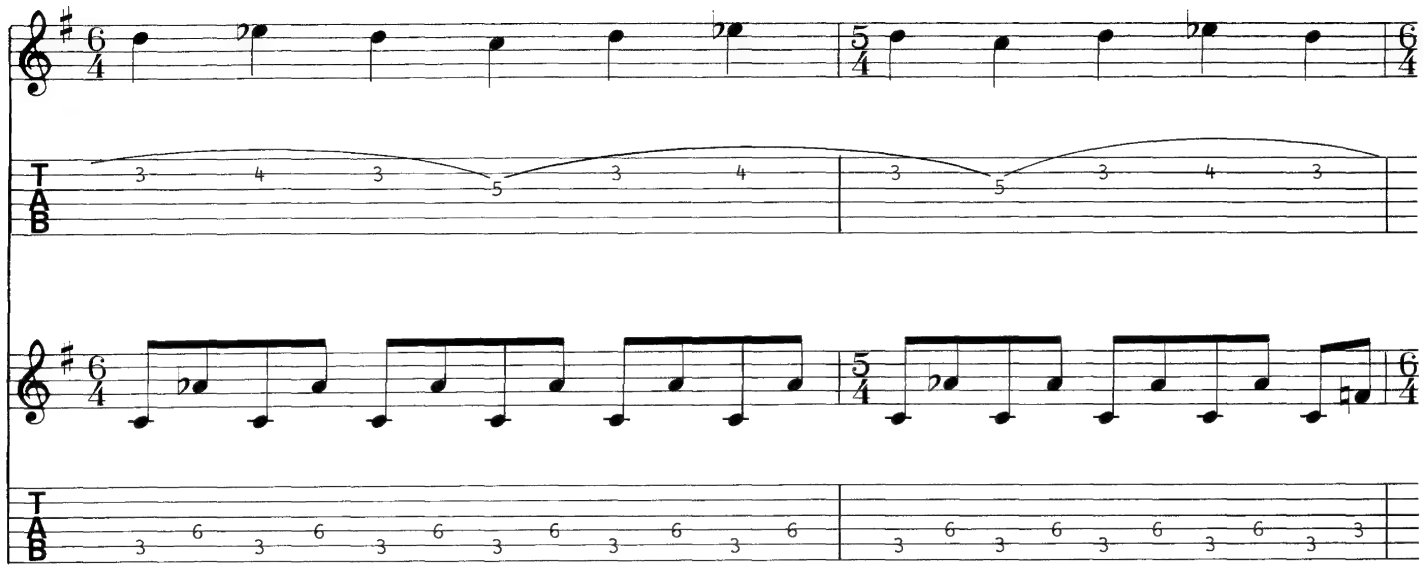
he has the gift of the second sight, he is the chosen one. So it

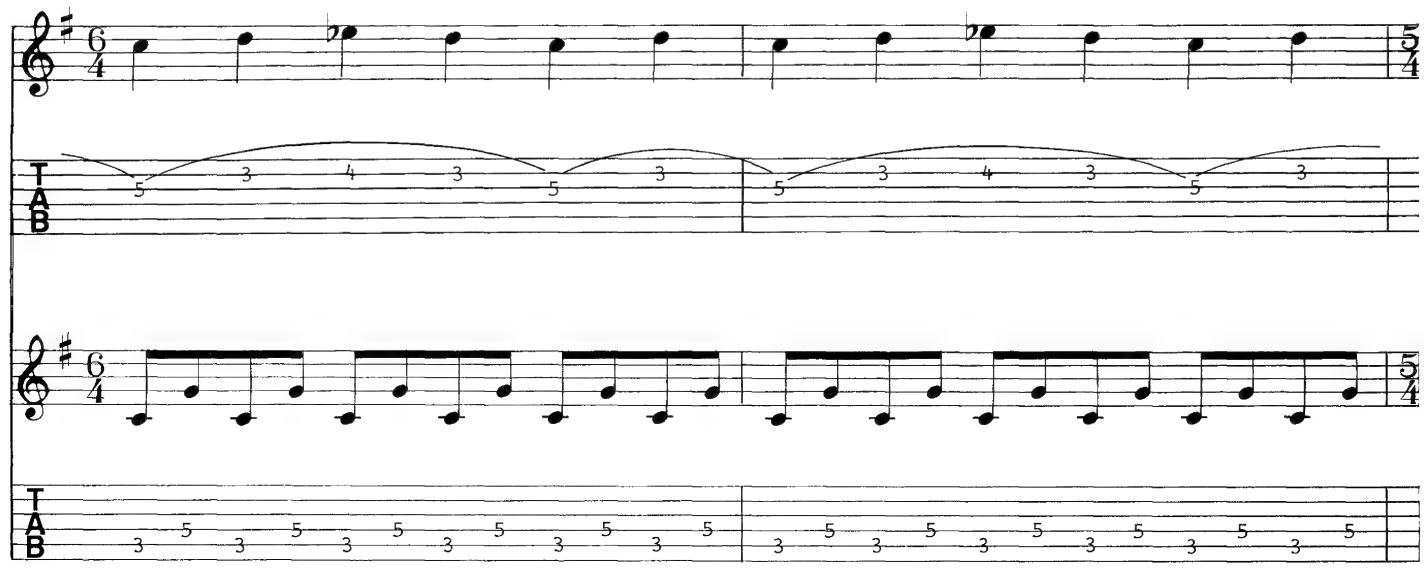
Fm

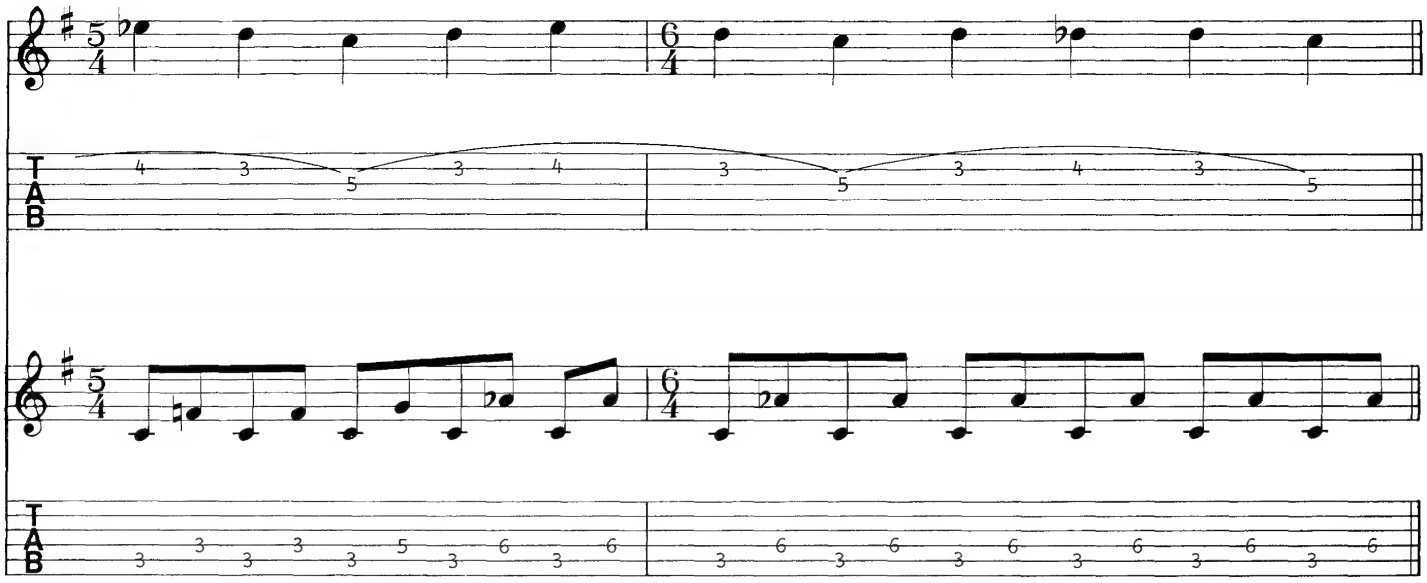
sustain C

shall be written. So it shall be

done.







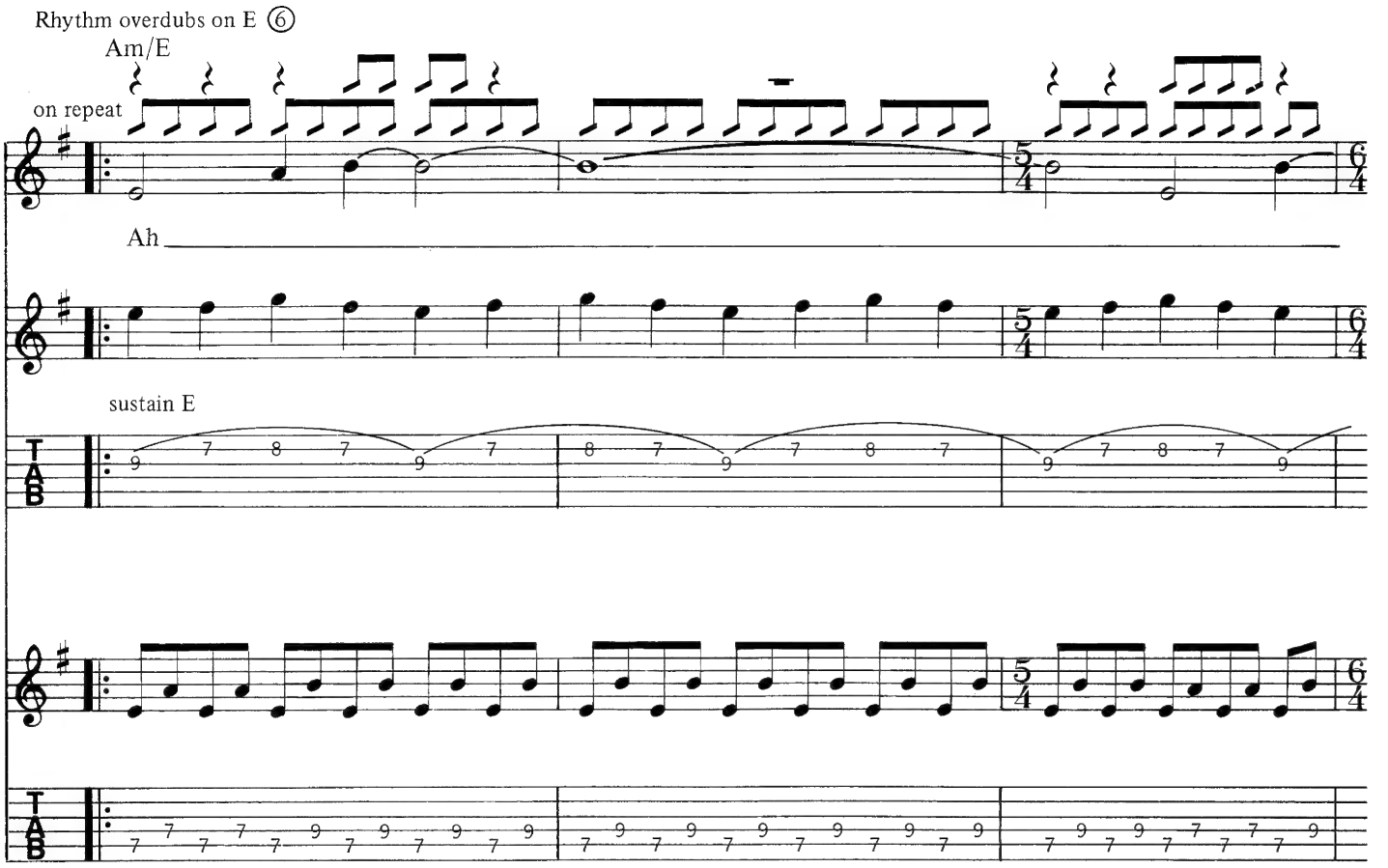
Rhythm overdubs on E ⑥

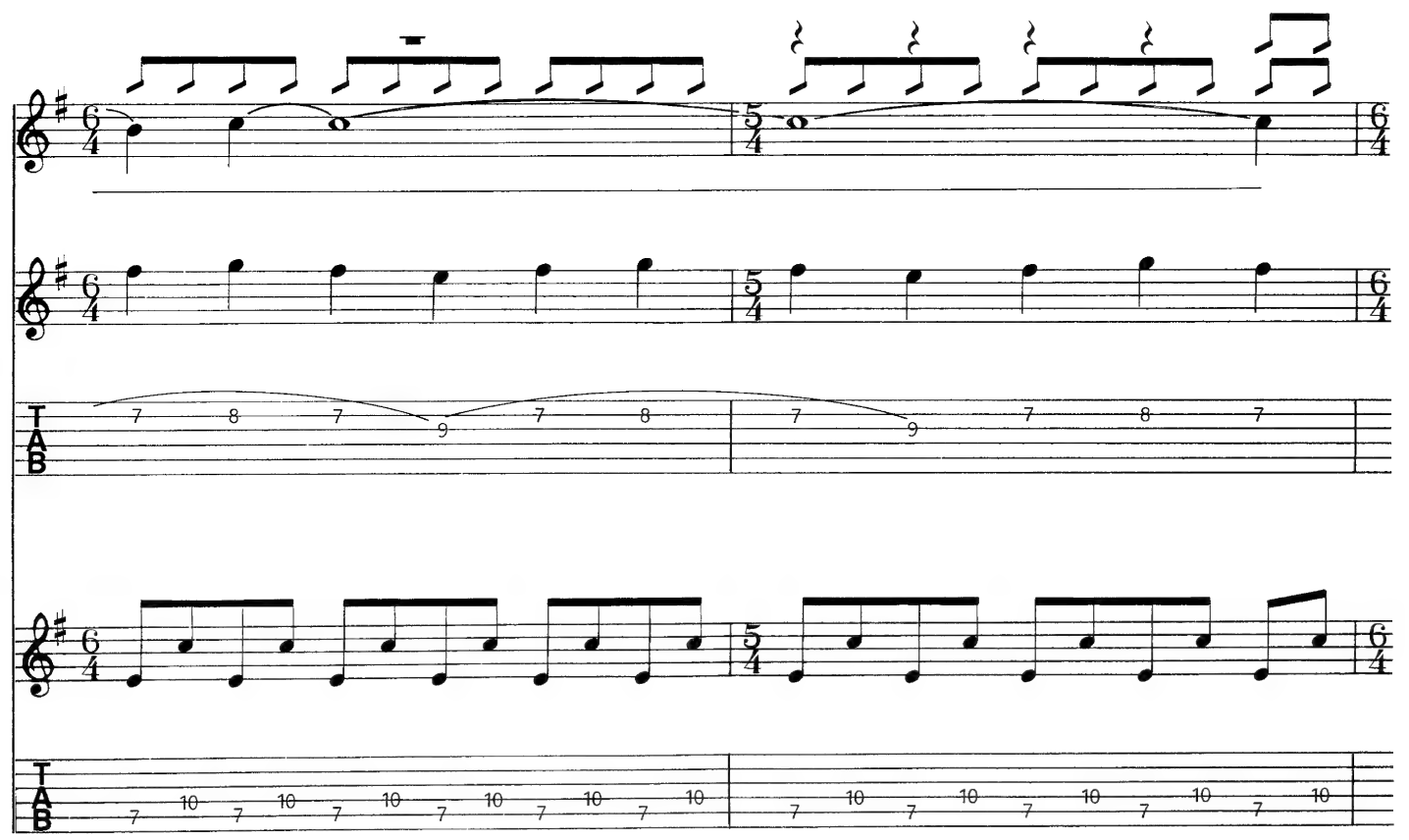
Am/E

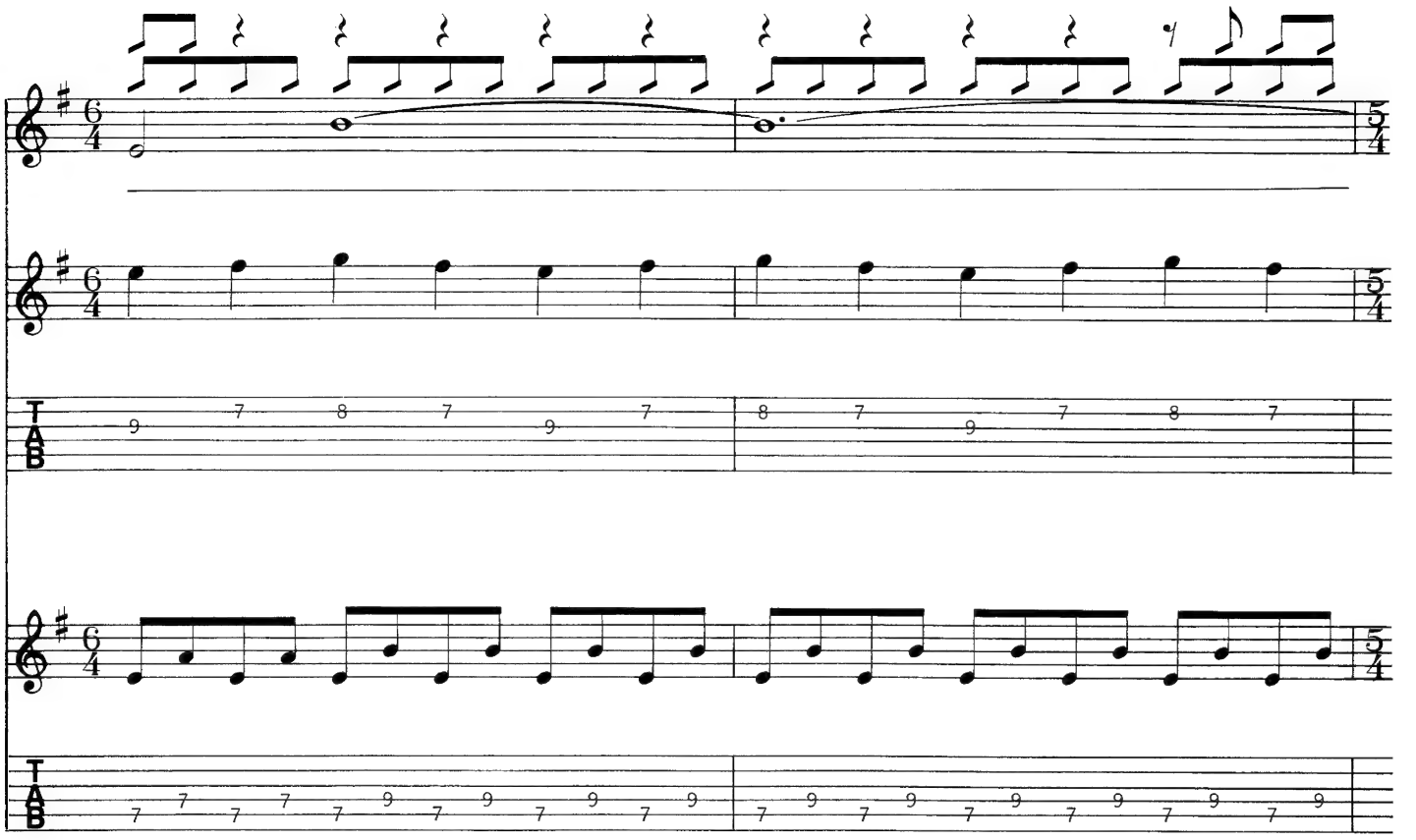
on repeat

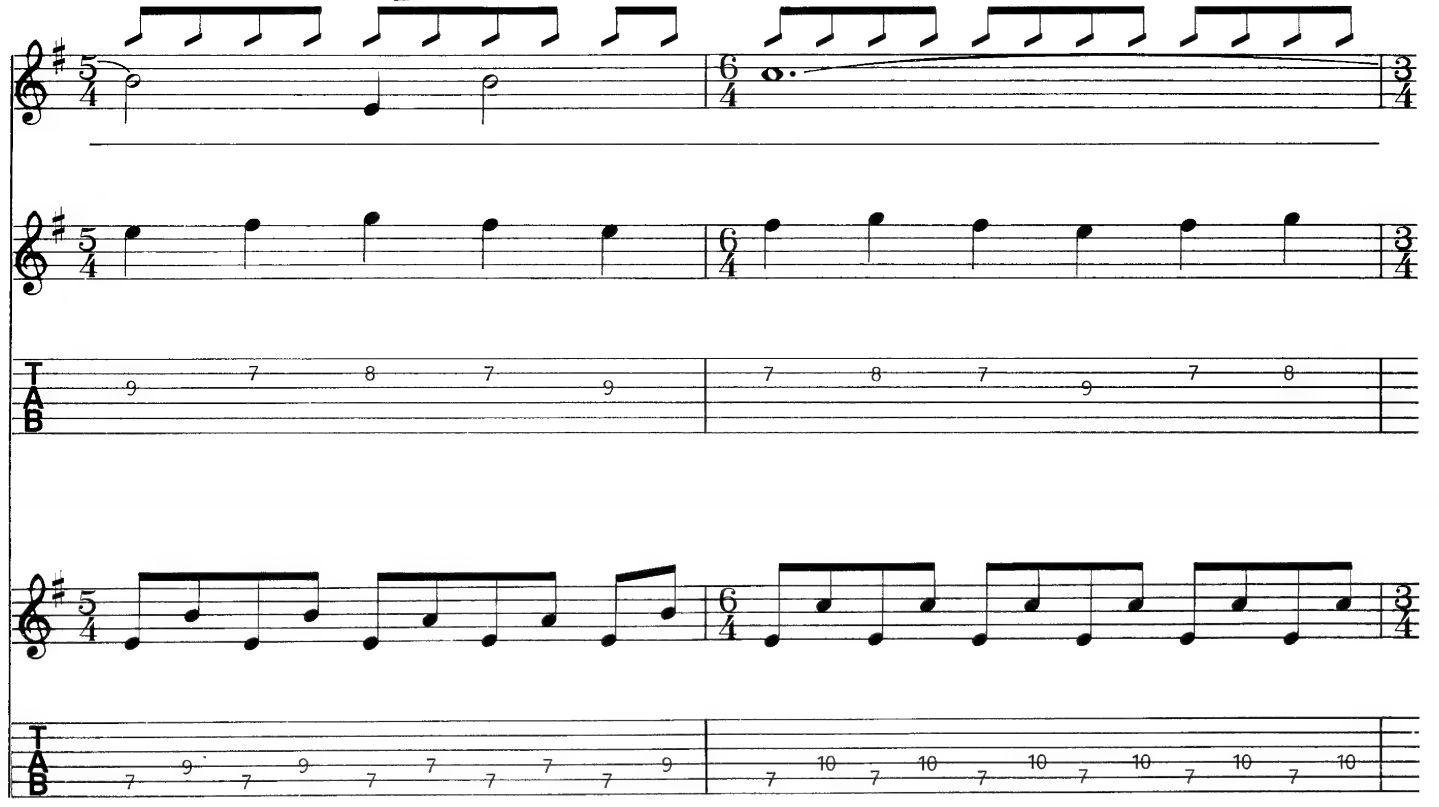
Ah

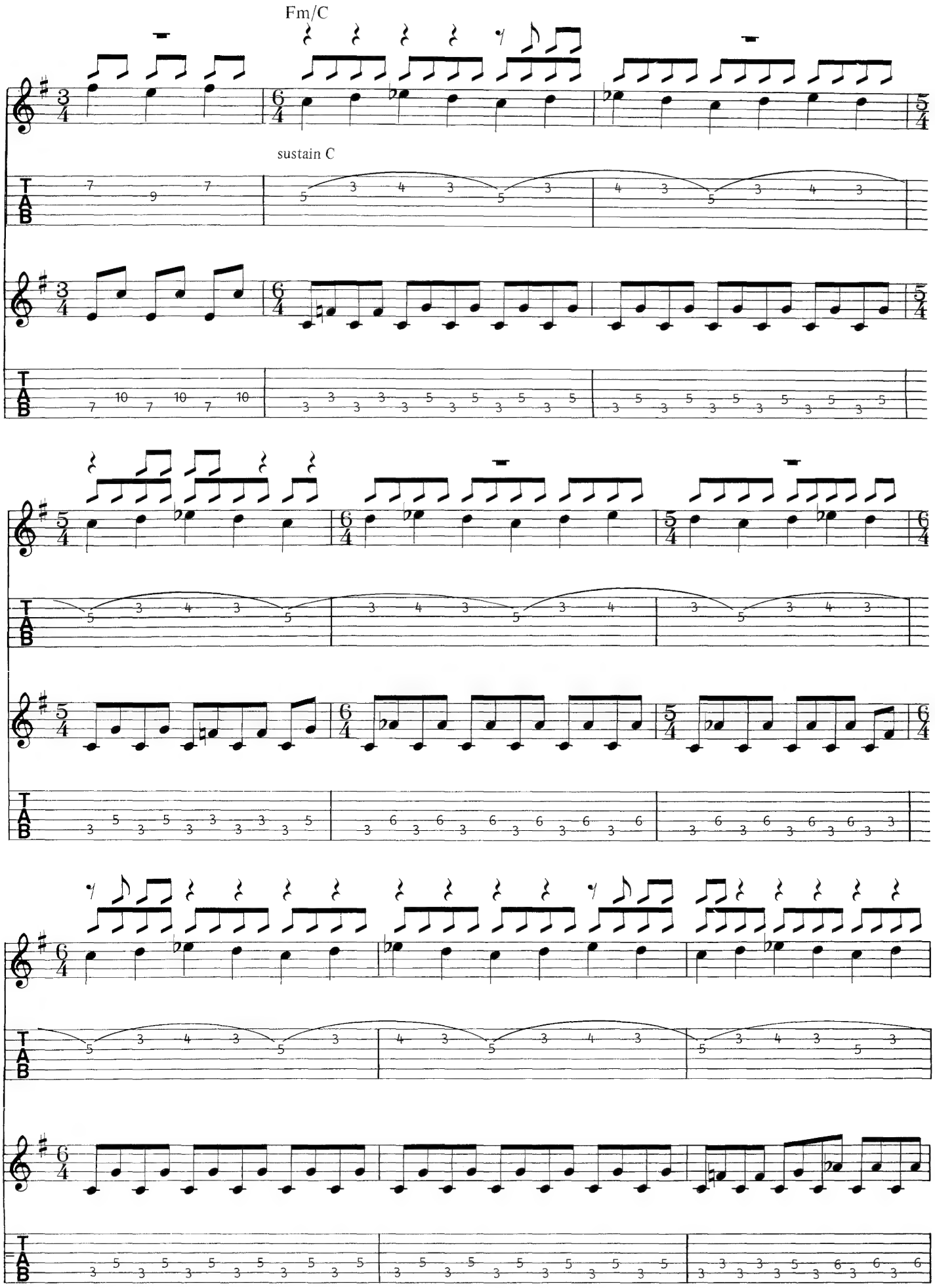
sustain E






6/4
5/4
T
A
B
9 7 8 7 9 7
8 7 9 7 8 7
7 7 7 7 7 9 7 9 7 9 7 9
7 9 7 9 7 9 7 9 7 9 7 9


5/4
6/4
3/4
T
A
B
9 7 8 7 9
7 8 7 9 7 8
7 9 7 9 7 9 7 9 7 9
7 10 7 10 7 10 7 10 7 10 7 10


Fm/C
sustain C

1. 2. H E5

D5 E5 A5 D5 C5

A5 D5 E5 A5 D5 I Guitar Solo F♯5

Full Full Full

Rhythm Figure 1

Repeat "A" rhythm guitar pattern

w/Bar

8va

B Full

B Full hold bend

8va

Full w/Bar w/Bar w/Bar

Full

Full

J Ensemble

C5

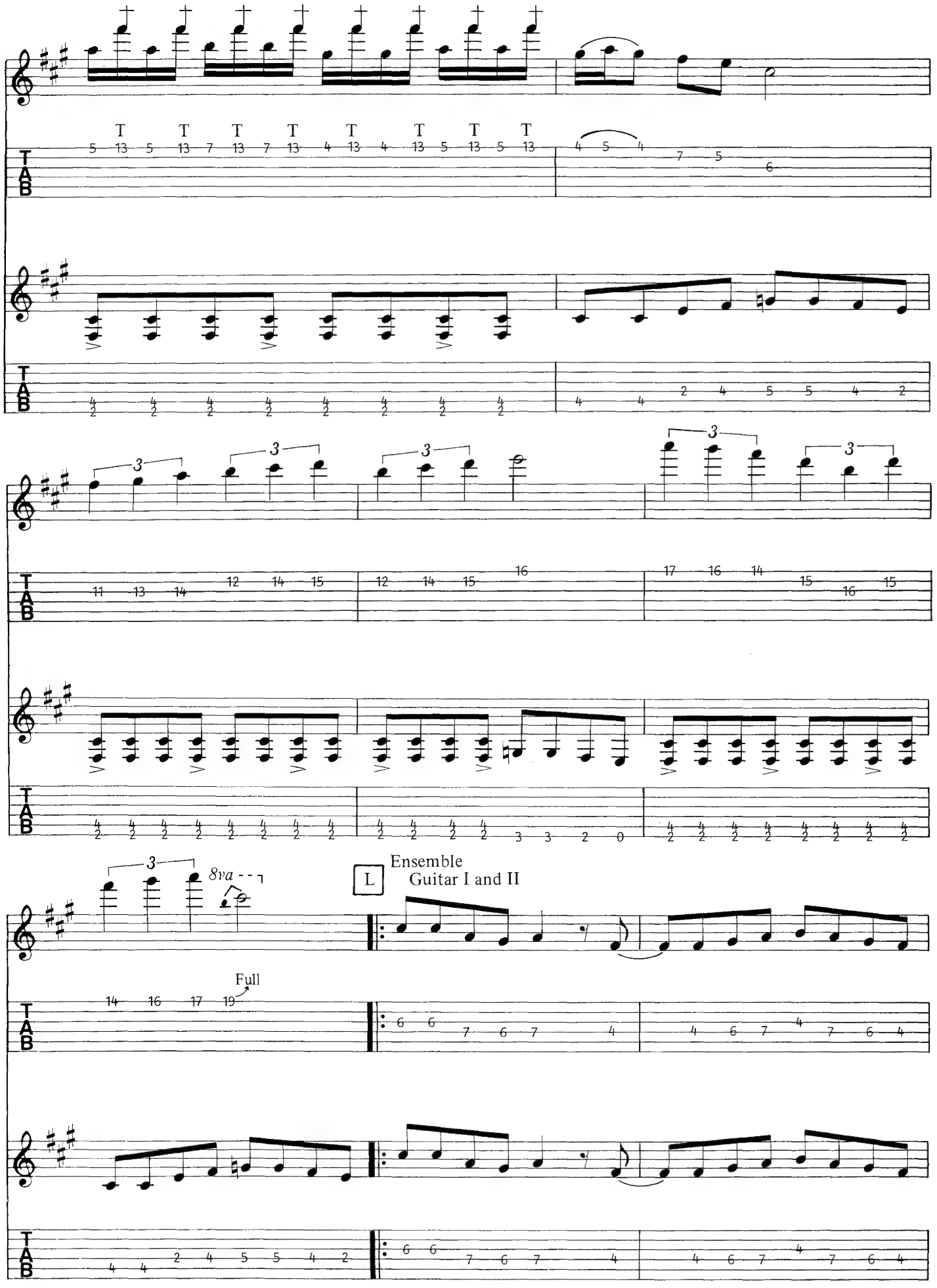
1., 2., 3.

4.

Guitar Solo

Rhythm Guitar "A" pattern

K


T T T T T T T T
8va
Full
L
Ensemble
Guitar I and II

M Guitar Solo

C♯5

Rhythm Figure 2

w/Bar

w/Bar

w/Bar

w/Bar and bend

1½

1½ R1 step Full R

C♯5

Continue Rhythm Figure 2

B

B Full

PM

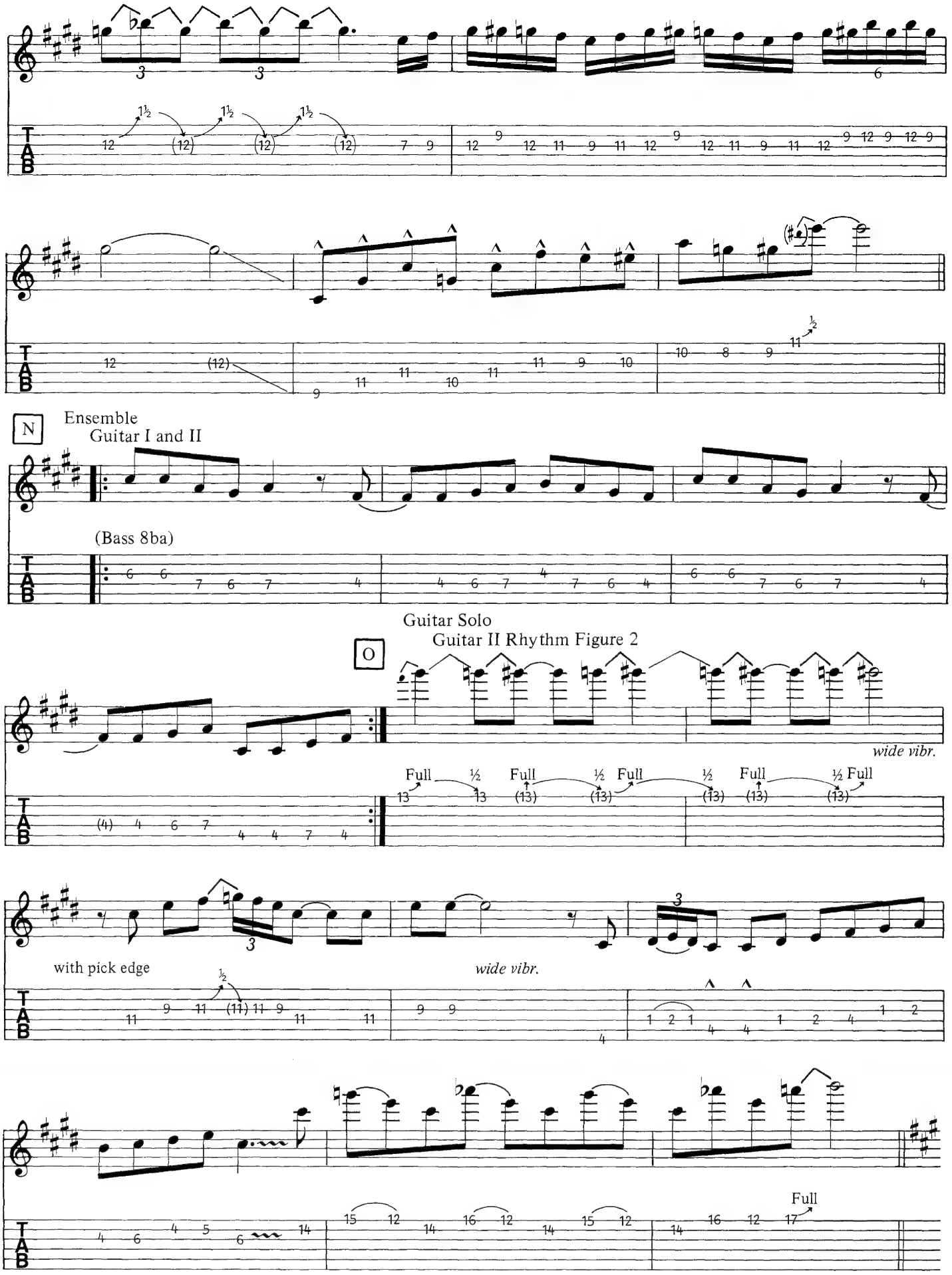
8va

gliss.

gliss.

Full

hold bend wide vibr.


N
Ensemble
Guitar I and II
(Bass 8ba)
O
Guitar Solo
Guitar II Rhythm Figure 2
wide vibr.
Full
with pick edge
wide vibr.
Full

P

G5 F♯5 G5 F♯5 E5

Oh oh oh oh oh

Guitar I and II

D5 E5 F♯5 G5 F♯5

oh oh oh oh oh

G5 F♯5 G5 F♯5 C♯5

oh oh oh oh oh

E5 F♯5 G5 F♯5

oh oh oh oh

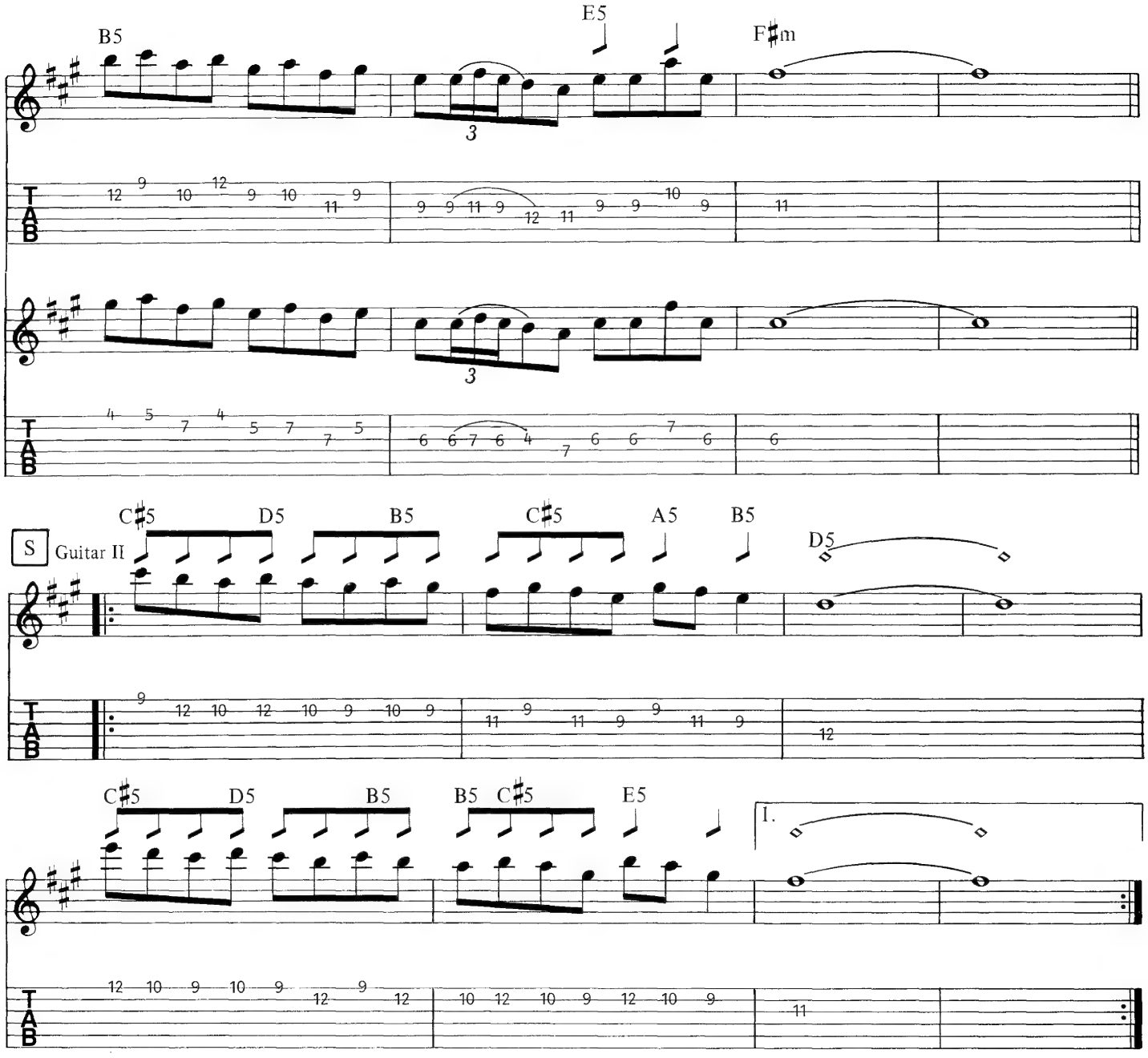
Q

F♯m D5

B5 E5 F♯m 1. 2.

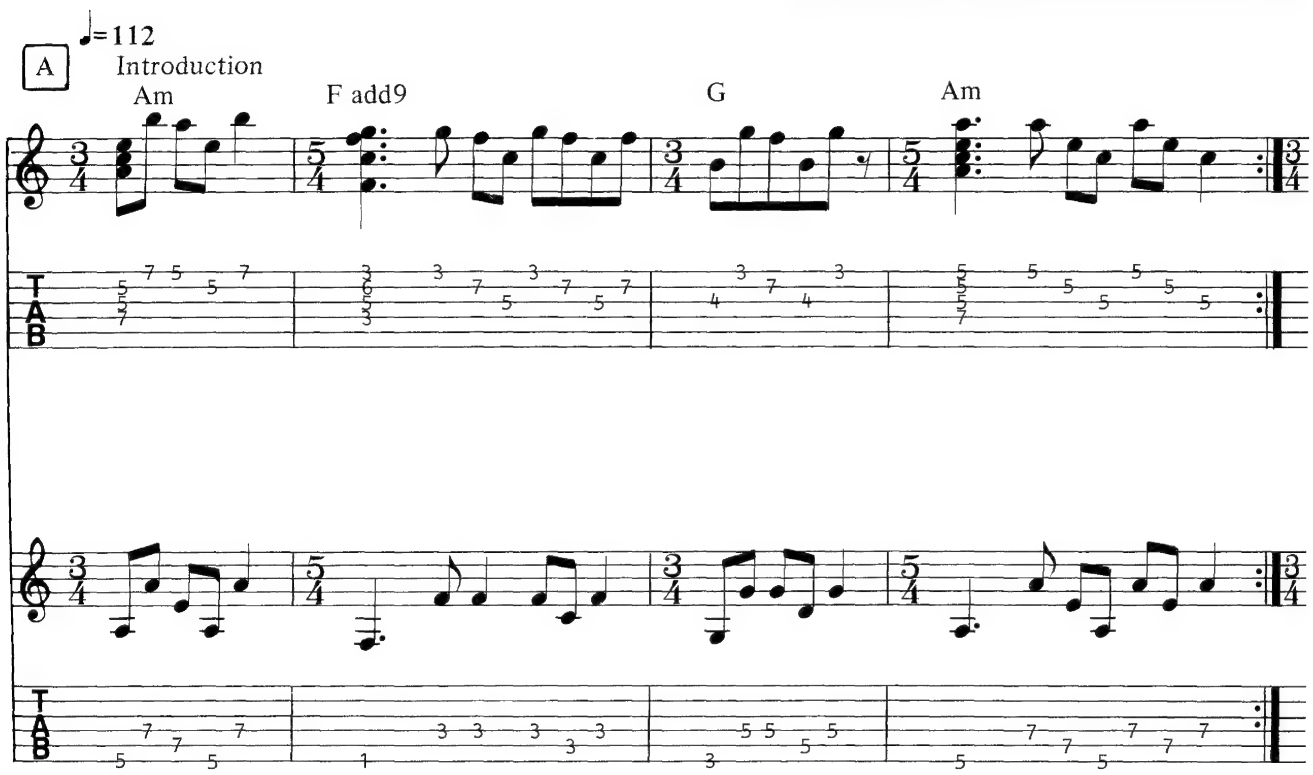
R

F♯m D5


B5
E5
F♯m
C♯5
D5
B5
C♯5
A5
B5
D5
S
Guitar II
C♯5
D5
B5
B5
C♯5
E5
I.
T
2.
TAB

THE PROPHECY

Words and Music by
DAVE MURRAY and STEVE HARRIS



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F add9 G 1., 2., 3. Am 4. Am

Full Full Full Full

(electronically harmonized one octave up 3rd and 4th time)

Full Full Full Full

New Tempo ♩=m.m. 92

Dm

Light PM

Light PM

B Verse

𝄋 Vocal

D5 C5 G5

1. Now_____ that I know that the right time has come, my pre -
2. Now_____ that they see the di - sas - ter is done, now they

Guitar I Guitar II

Full

B♭5 C5 Dm C5

dic - tion will sure - ly be true. The im - pend - ing di - sas - ter, it
put all the blame on - to me. They feel I brought on a

G5 B♭5 C5 E5

looms, and the whole of the vil - lage is doomed. Why
curse. Don't they know that the tor - ment it stays? With this

D5 B5 C5 D5

don't you lis - ten to me? Is it so hard to un - der -
know-ing that I walk a - lone. Through the eyes of the fu - ture I

E5 D5 B5

stand that I am the real sev - enth son, your
see they don't e - ven know what fear is. Don't they

C D Am B5

life or death, on me de - pends. Im - pend - ing di - sas - ter,
(suf - f'ring and death)
know I'm the one who is cursed? Souls last for - ev - er
(Lu - ci - fer beck - ons)

Am B5 Am

(souls cry - ing) the dev - ils laugh - ter, I heard the cry of the
(life af - ter death) or hea - ven here af - ter.
Heard the call of the sev - en

B5 Am

sev - en whist - lers. Lu - ci - fer smiles,
whist - lers a gain. Now Lu - ci - fer laughs

C Chorus

B5 E♭5

looks on and waits. I'll take
and waits. And

A♭5 D♭5 B♭5

your life in my hands, your
their life in my hands, their

E♭5 D♭5 A♭5

fate, your for - tune's in
fate, their for - tune's in

B♭5 E♭5 A♭5

my vi - sions. Heed what
my vi - sions. No one I

D♭5 B♭5

say and you'll see what will

D♭5

be, please lis - ten to
and now it's too

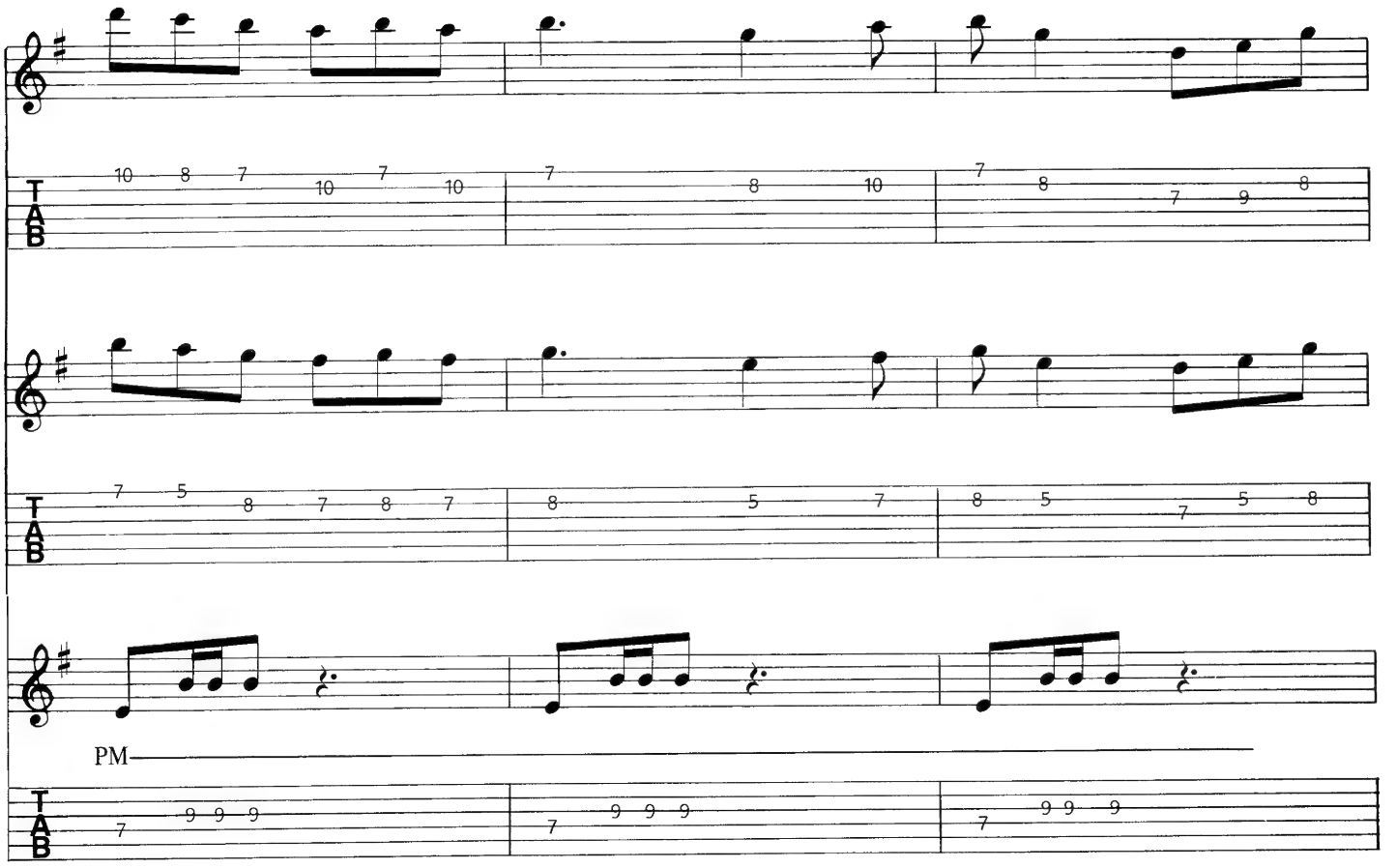
B♭5

me.
late.

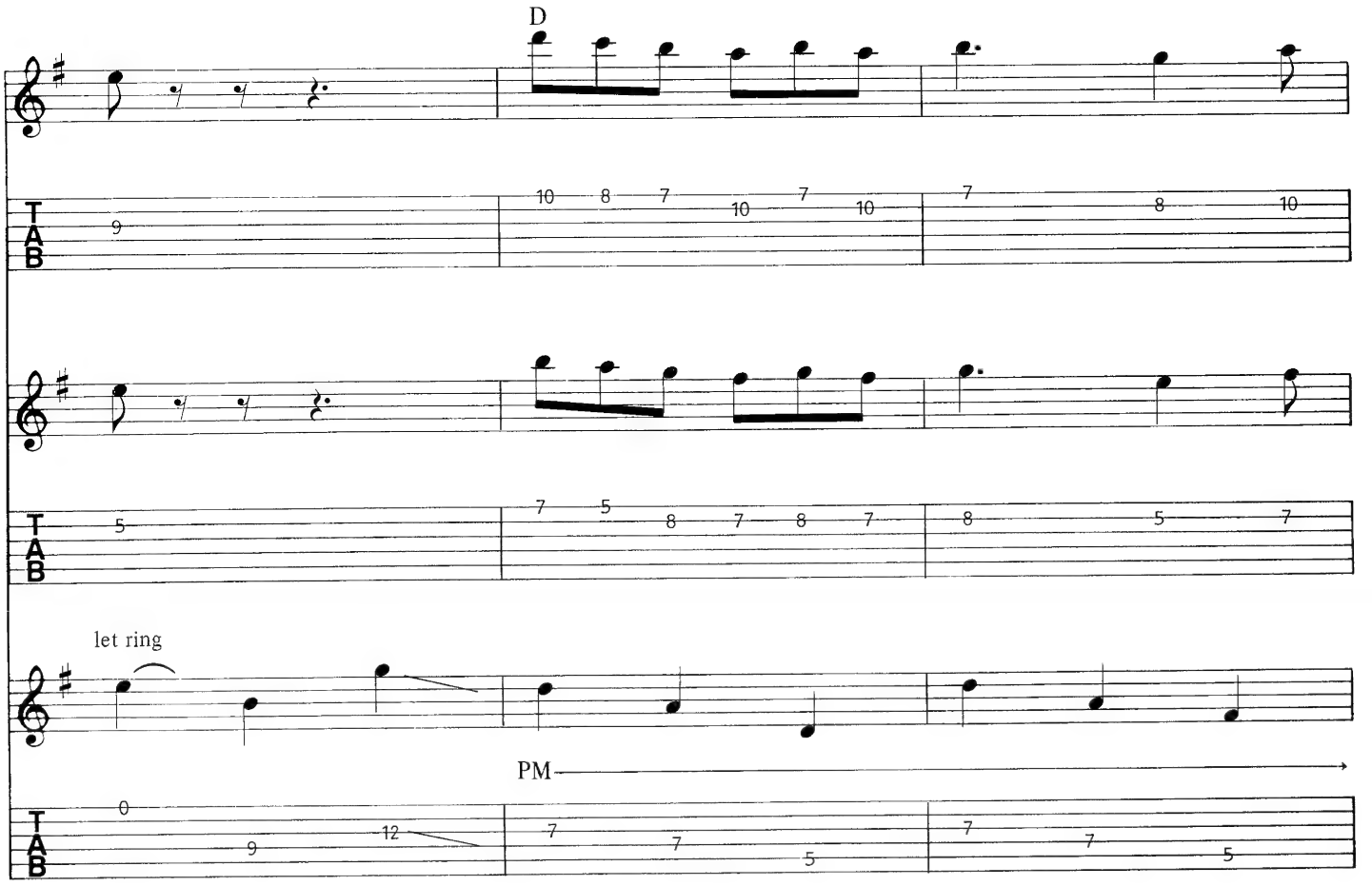
to Coda

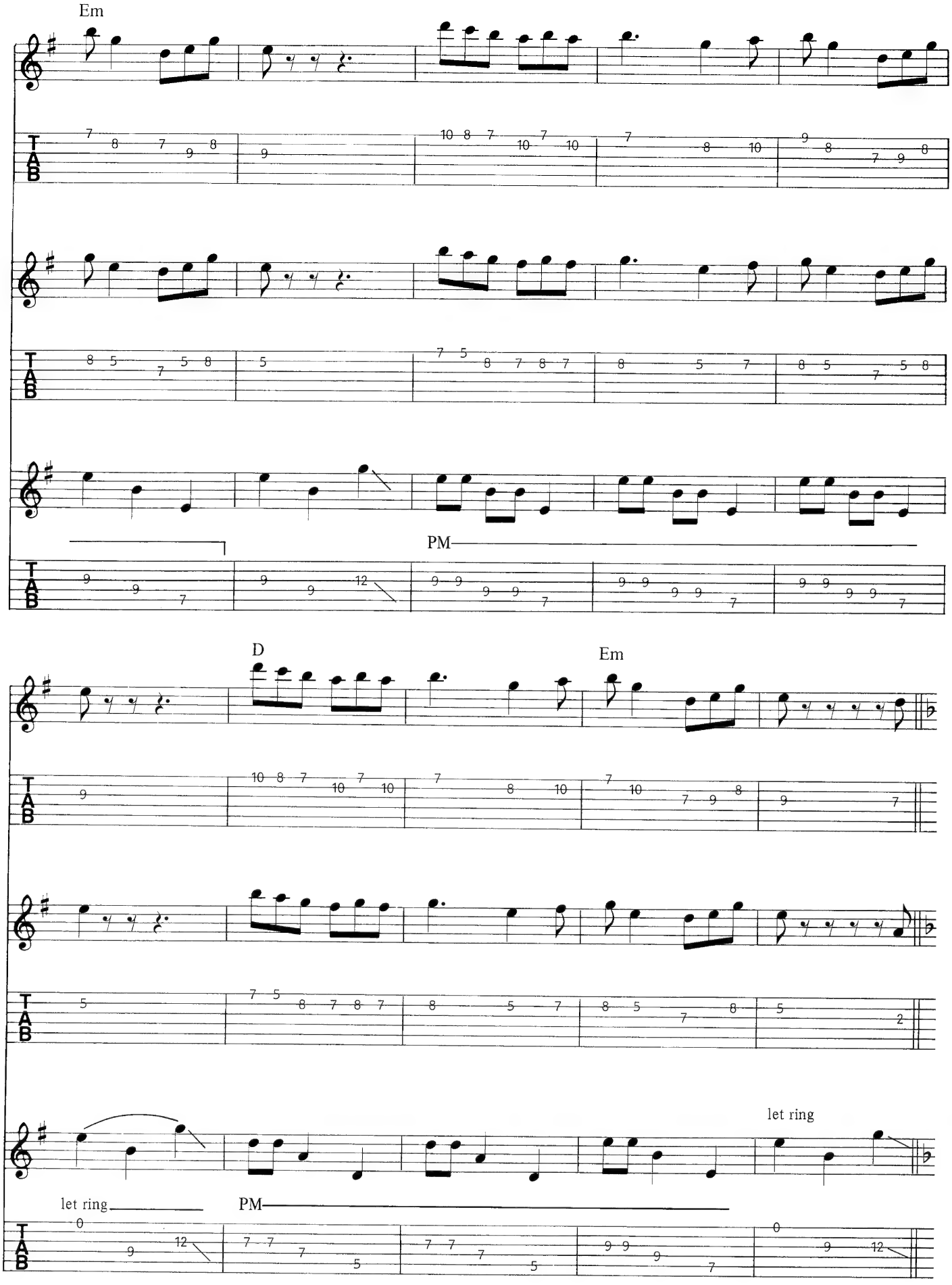
D Instrumental

Em



D




Em
PM
D
Em
let ring
let ring
PM

E

Dm C Dm Dm C Am

Dm C F B♭ Dm A 1. Dm

Full Full

Full Full

♩=138

Guitar Solo

Rhythm Guitar Figure 1

2. Dm B♭/D C

F

Guitar II

Full hold bend 1½ hold bend

Dm Continue Rhythm Guitar Figure 1 B♭/D

wide vibr. Full Full

Rhythm Figure 2

C Dm Am B♭ G Am

Full *slow release* Full Full Full Full Full Full ½ ½

Continue Rhythm Figure 2

B♭ G

Full

New Tempo ♩=92

Dm C Gm

unison bends

Full ½ Full Full Full Full

Dm C Am

unison bends

Full Full Full Full

D. S. 𝄋 al Coda

(15) 12 13 15 13 15 17 20 17 19 17 19

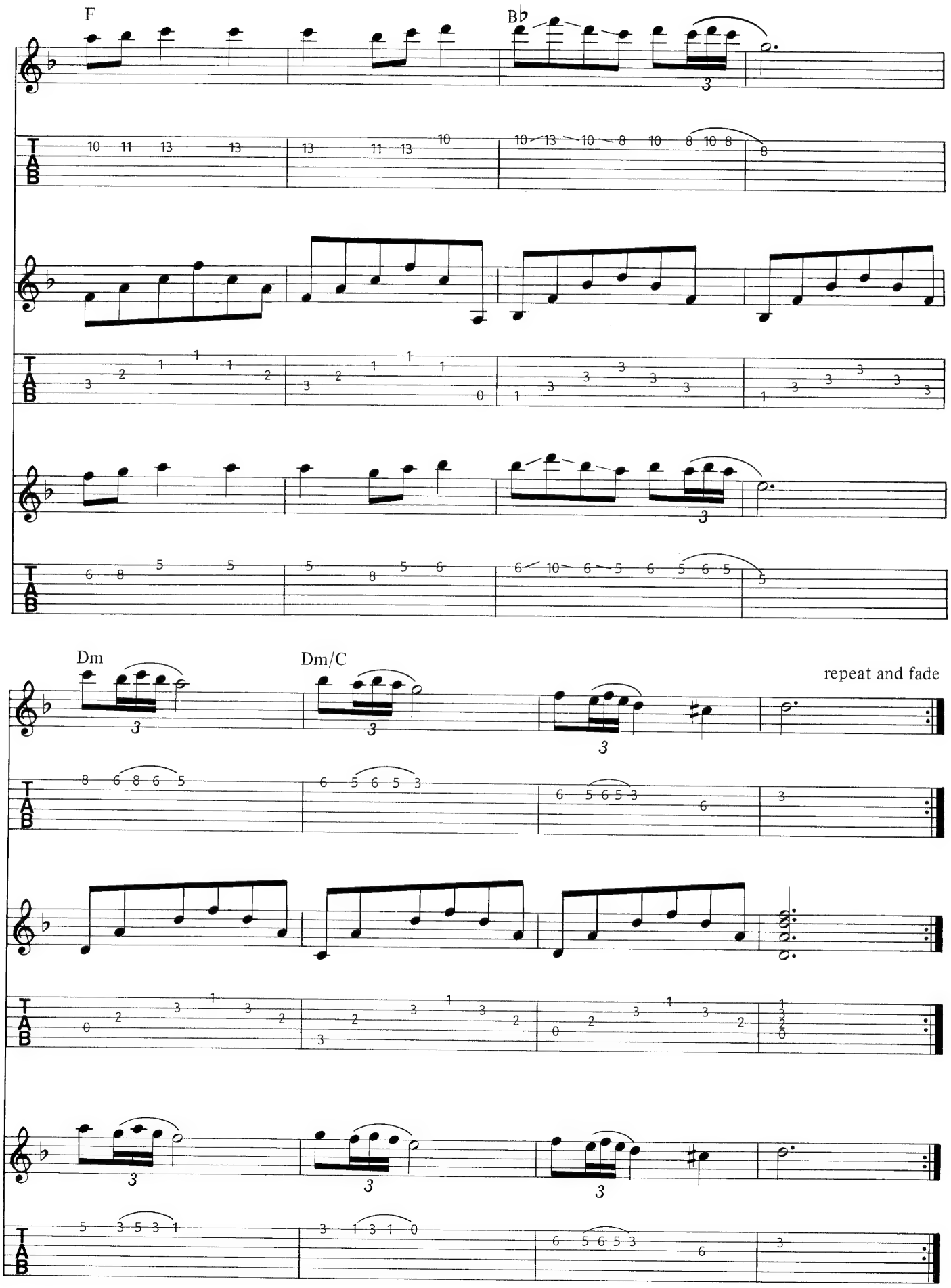
CODA

Repeat and Fade into next section

New Tempo ♩=122
Acoustic Guitar

Dm Dm/F Dm/E Dm

Acoustic Guitar


F
B♭
Dm
Dm/C
repeat and fade
T
A
B

THE CLAIRVOYANT

♩=112

Words and Music by STEVE HARRIS

A

Instrumental Introduction

Bass Cue Guitar tacet 8 bars

Enter Guitar (Bass continues figure)

D

P.M.

C5

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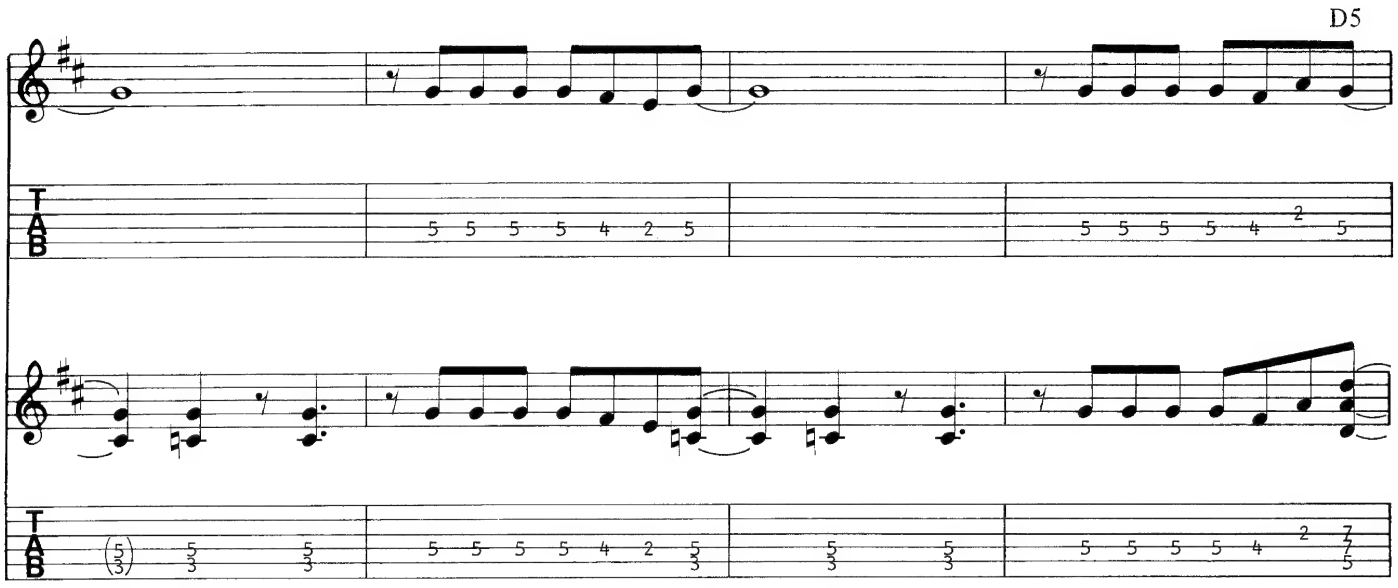
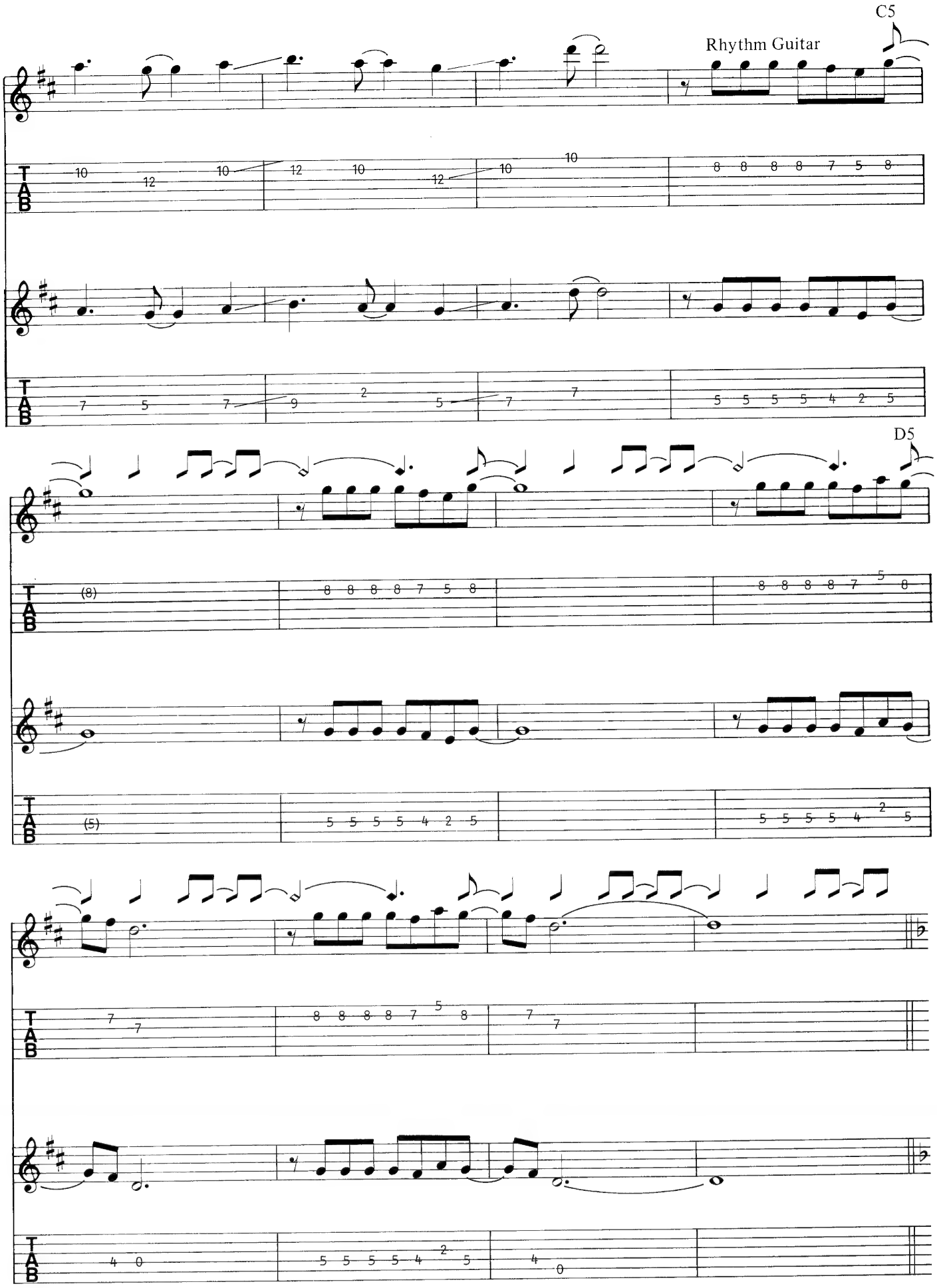
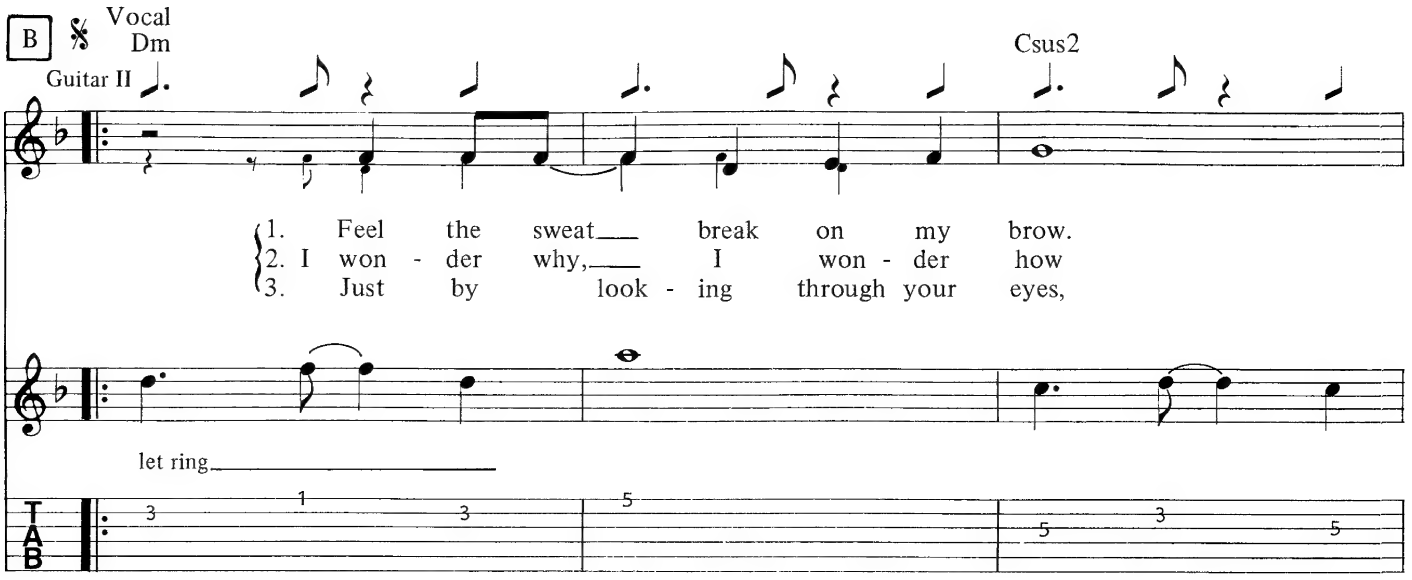
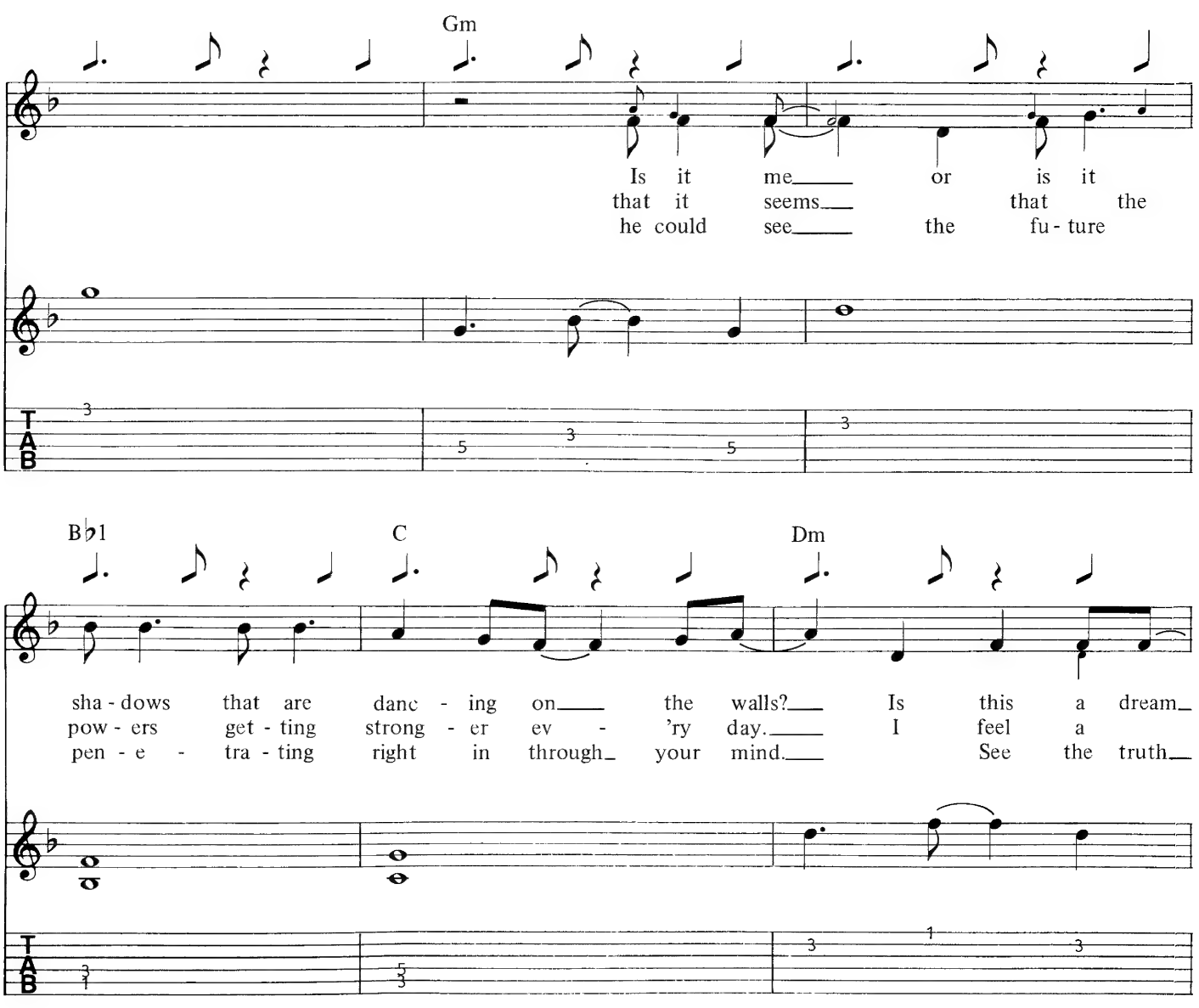


D5


C5
Rhythm Guitar
D5


B
Vocal
Dm
Guitar II
Csus2
1. Feel the sweat break on my brow.
2. I won - der why, I won - der how
3. Just by look - ing through your eyes,
let ring
T
A
B


Gm
Is it me or is it
that it seems that the
he could see the fu - ture
B♭1
C
Dm
sha - dows that are danc - ing on the walls? Is this a dream
pow - ers get - ting strong - er ev - 'ry day. I feel a
pen - e - tra - ting right in through your mind. See the truth
T
A
B

Csus2

___ or is it now?___
strength, an in - ner fire;___
___ and see your lies.___

Gm B♭

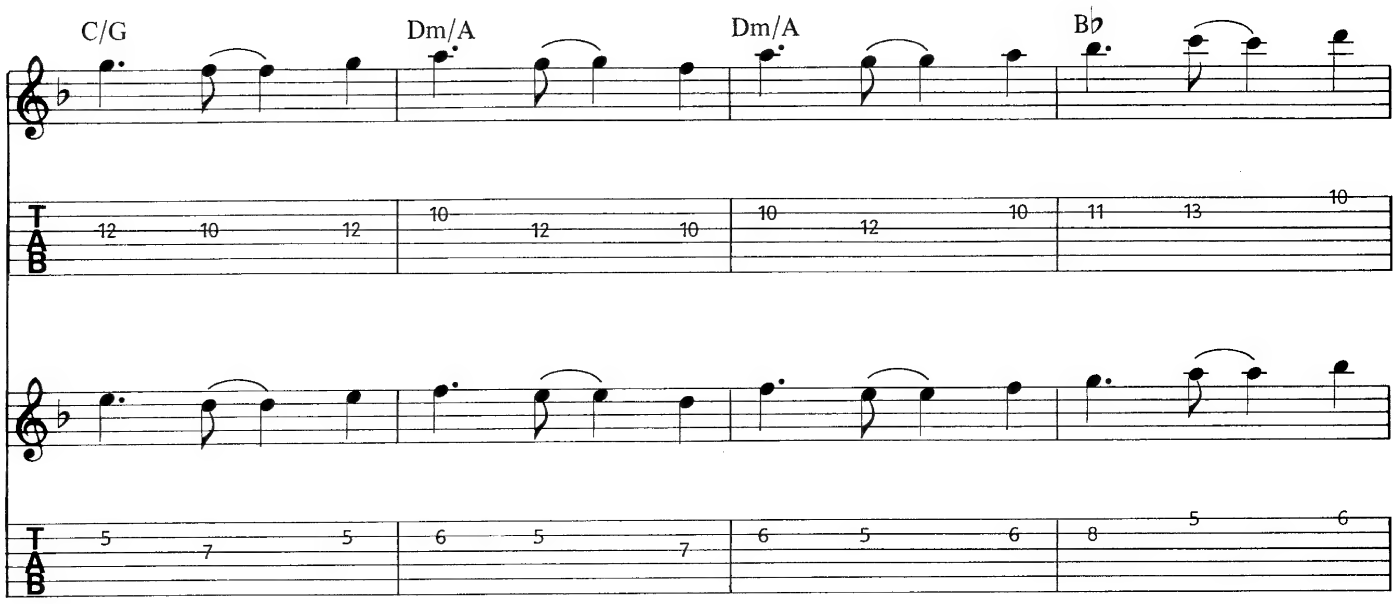
Is this a vis - ion or___ nor - mal - i - ty___ I
but I'm___ scared___ I won't be a - ble to con -
But for___ all___ his pow - er could-n't fore -

C Dm/A

see be - fore___ my eyes?___
trol it an - y - more.___
see his own___ de - mise.___

Instrumental

B♭


C/G
Dm/A
Dm/A
B♭
C/G
Cm/G
A♭
B♭/F
Cm/G
Cm/G
A♭
B♭/F

C

Dm B♭/D C/D Dm

There's a time to live and a time to die when it's

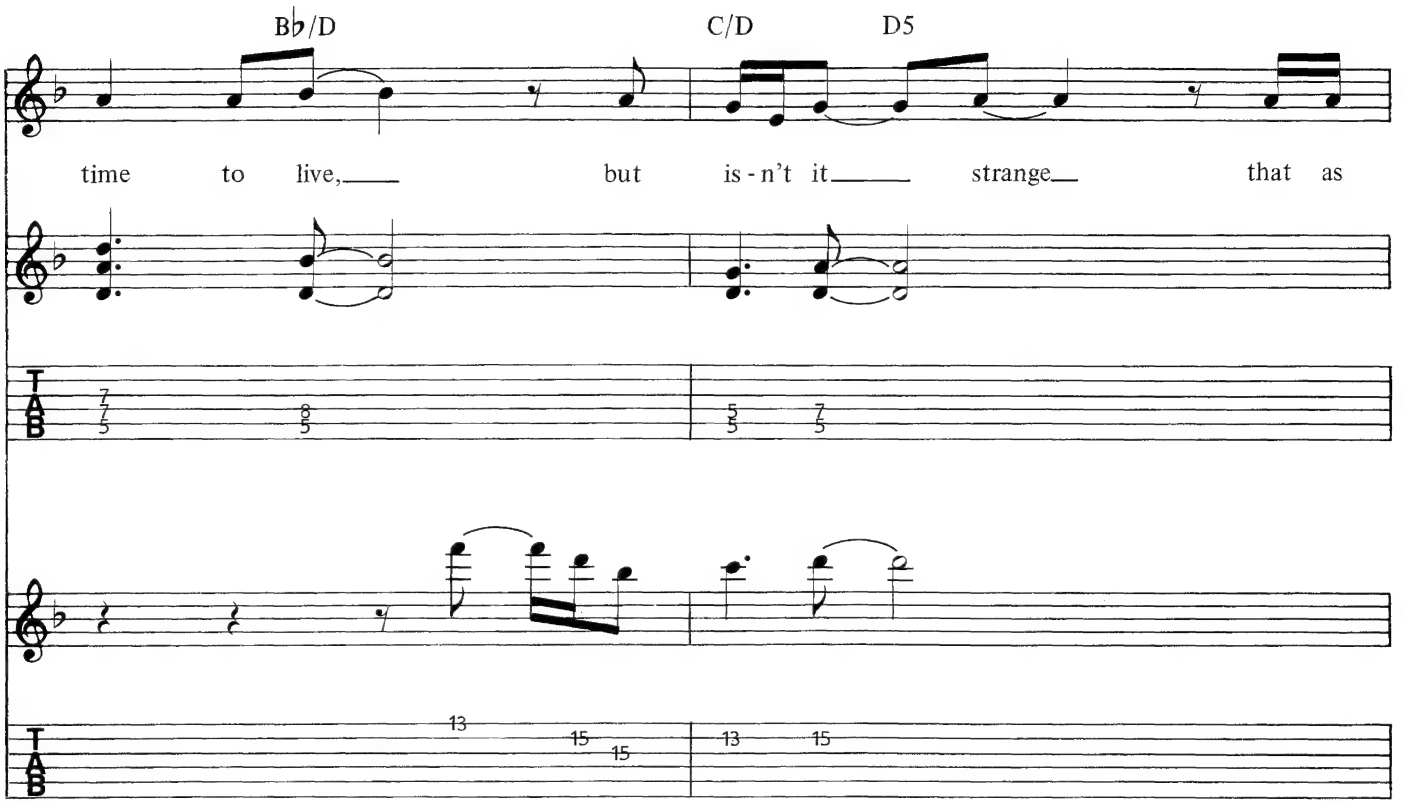
(6)

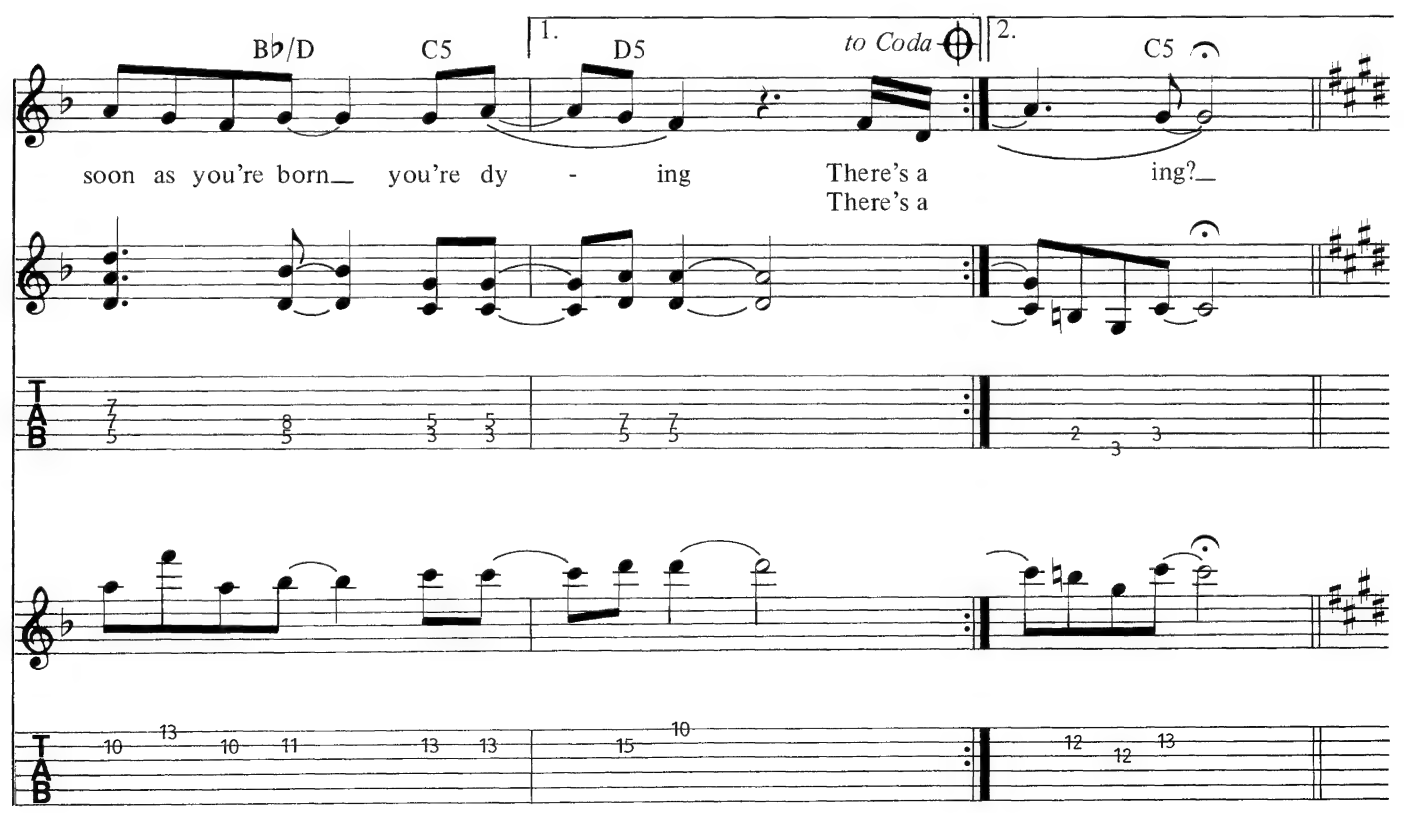
2nd time only
let ring

(3)

Dm B♭/D C5 D5

time to meet the mak - er. There's a


B♭/D
C/D
D5
time to live, but is-n't it strange that as


B♭/D
C5
1.
D5
to Coda
2.
C5
soon as you're born you're dy - ing
There's a
There's a
ing?

New Tempo ♩ = m.m. 168
Instrumental
Guitar Solo

D

8va

E

Full

Full

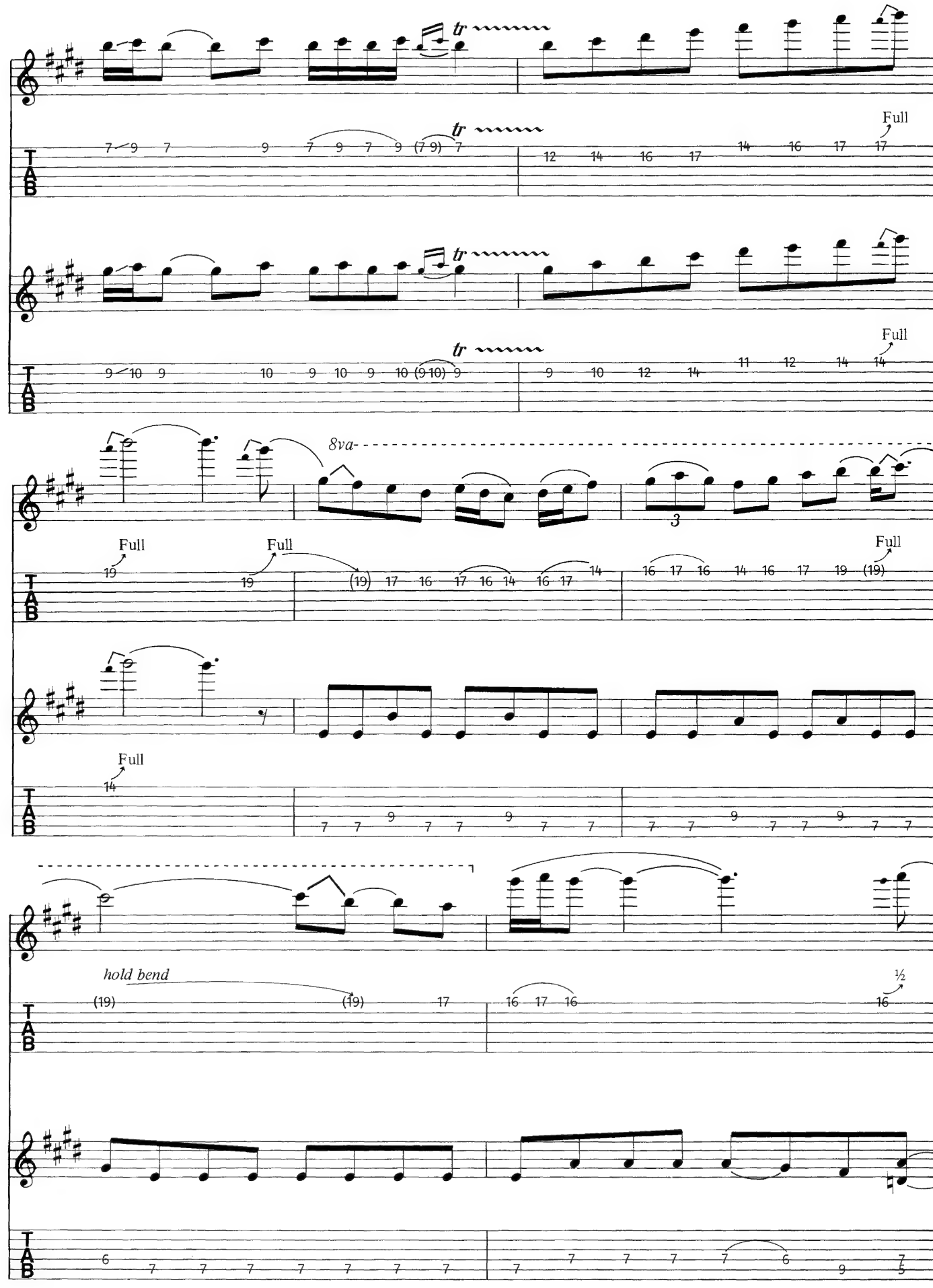
Full

Rhythm Guitar & Bass

P.M.

wide vib.

P.M.


tr
Full
8va-
3
hold bend
½

(500 M.S. echo effect)

Full

8va

Full *hold bend*

D. S. 𝄋 al Coda

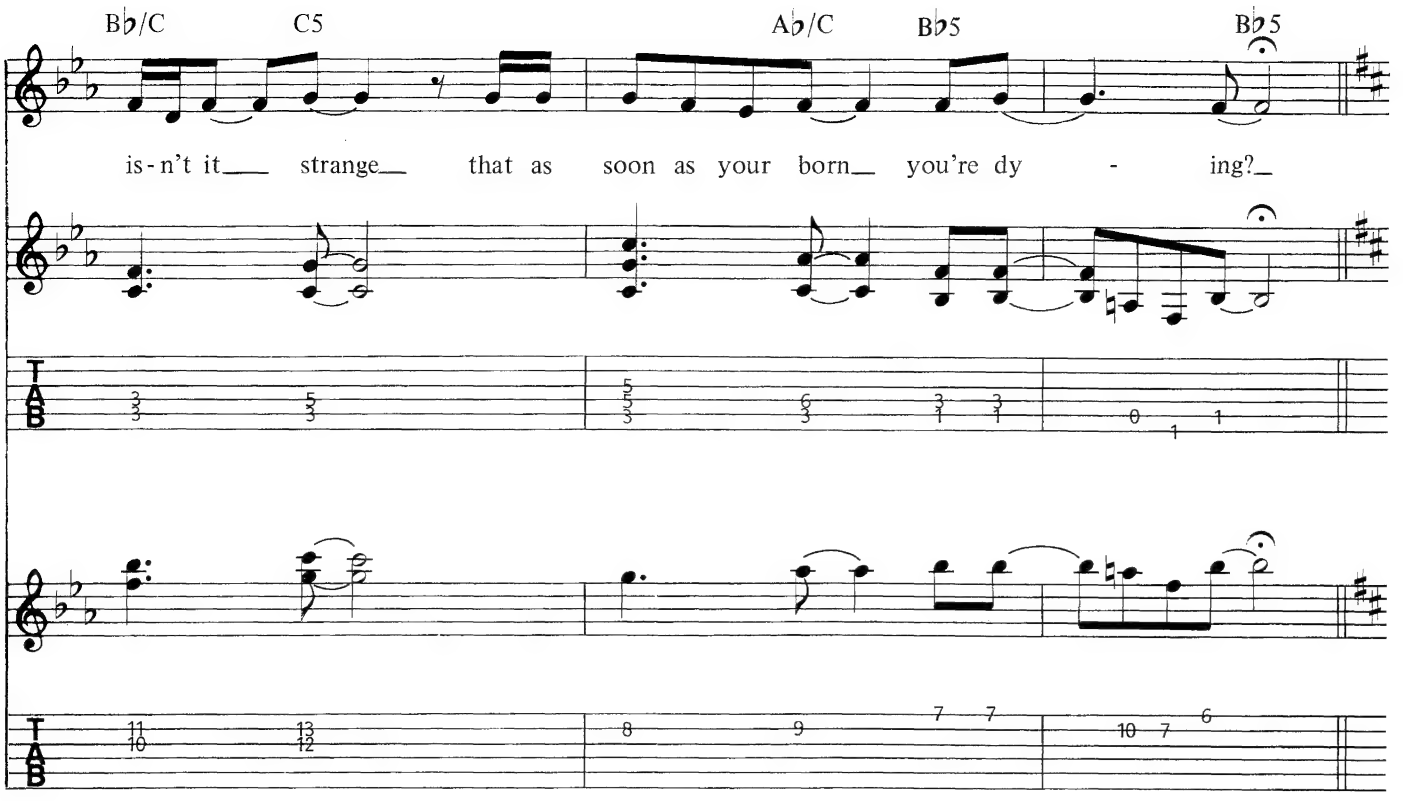
CODA

Cm A♭/C B♭/C Cm

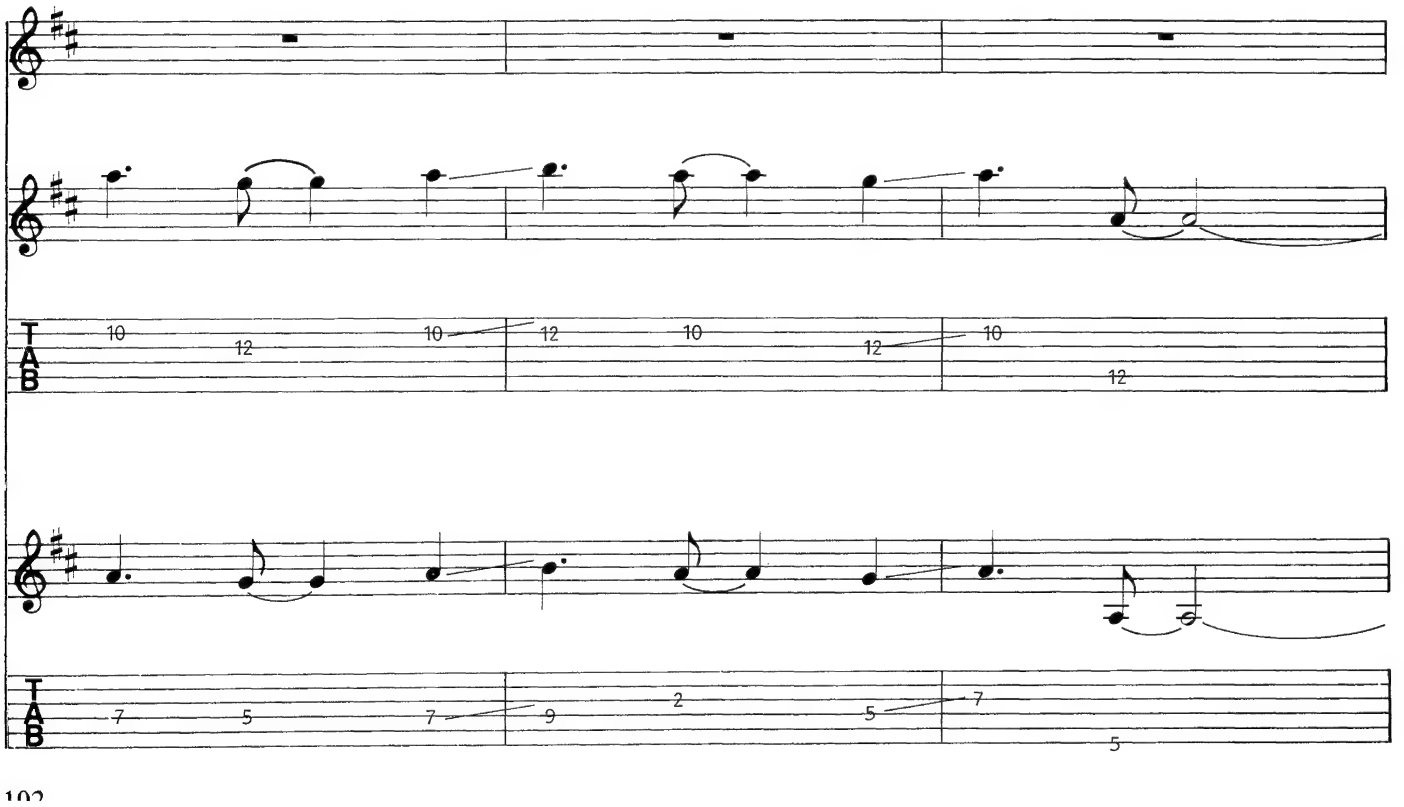
time to live and a time to die, when it's

A♭/C B♭5 C5 A♭/C

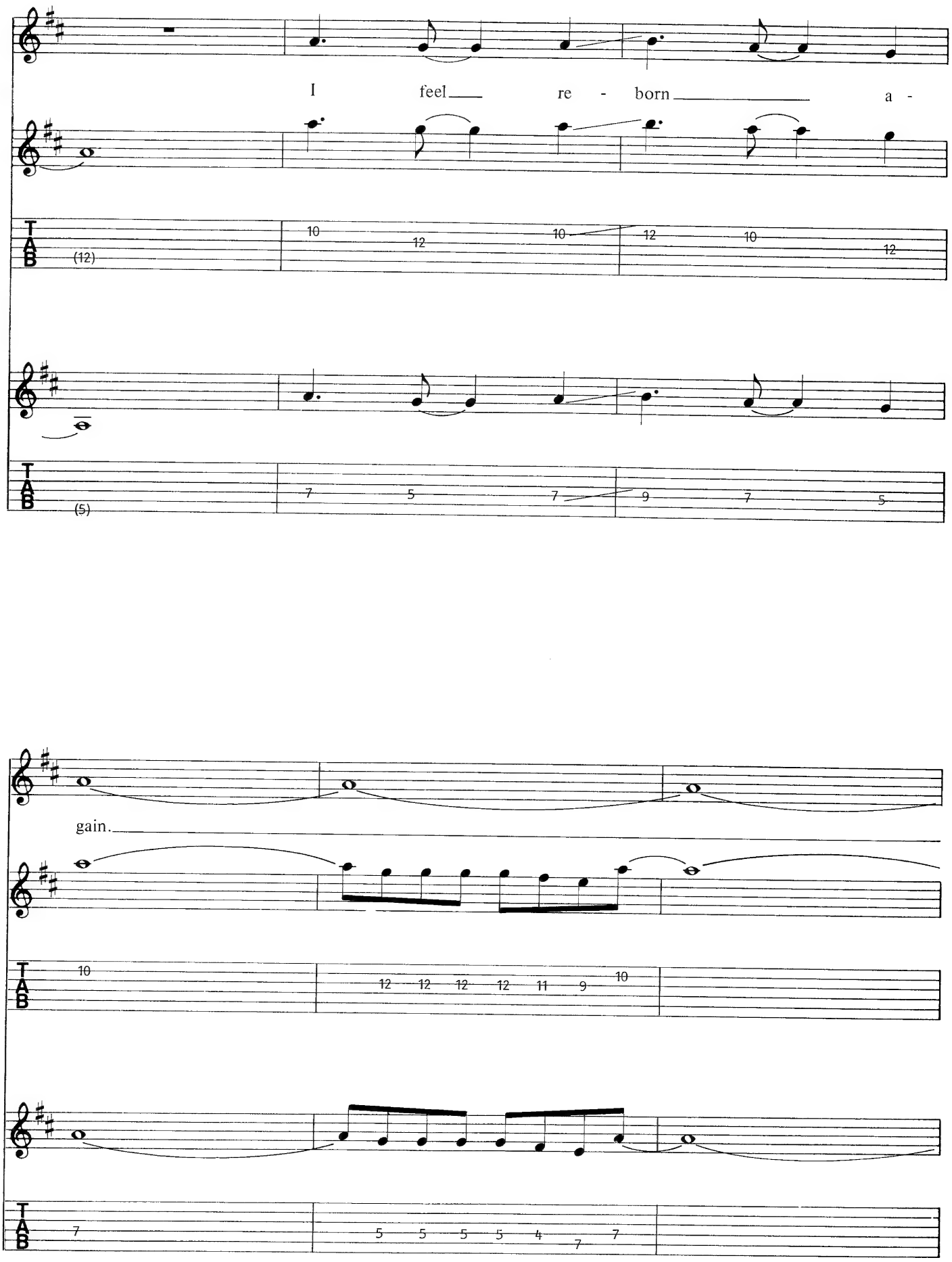
time to meet the mak - er. There's a time to live, but

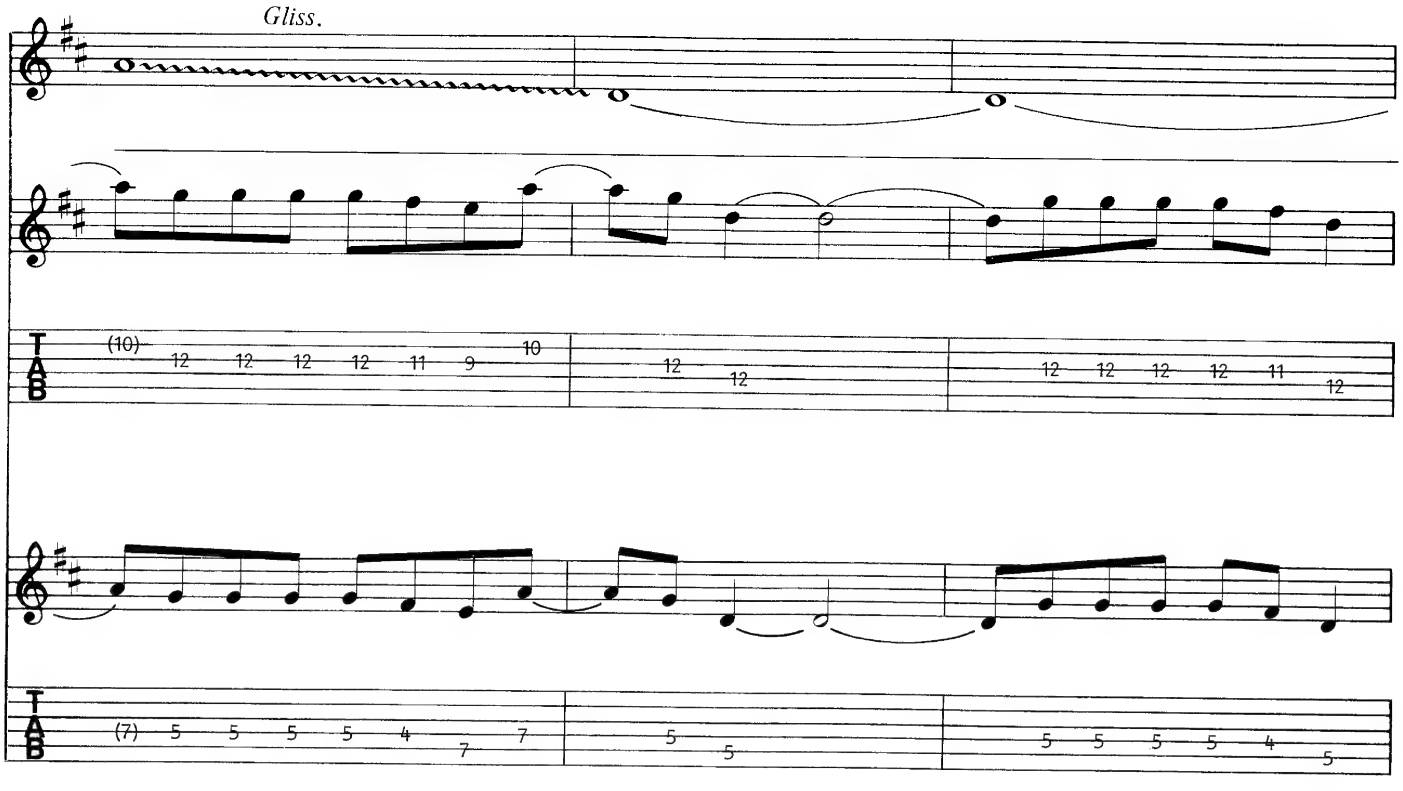

B♭/C
C5
A♭/C
B♭5
B♭5
is-n't it___ strange__ that as soon as your born__ you're dy - ing?_
TAB

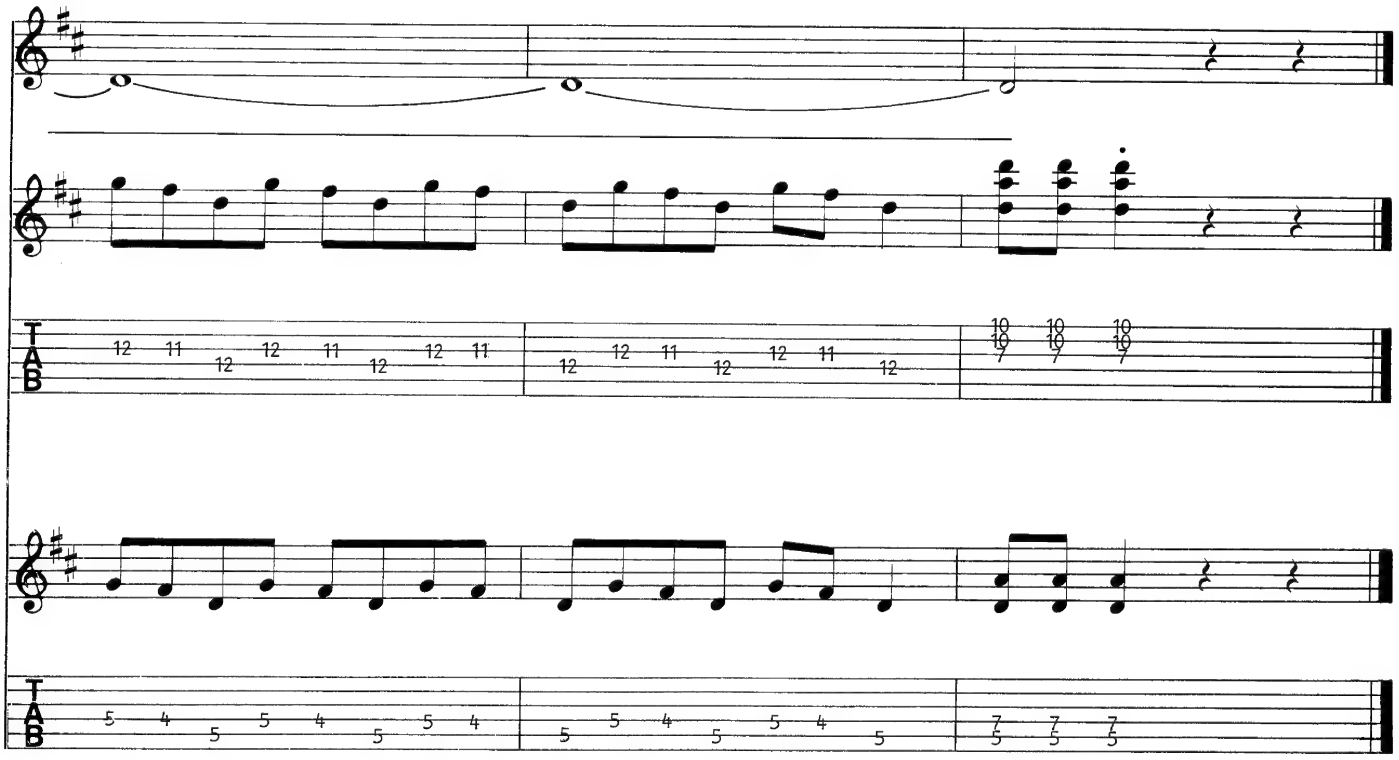
D


TAB

102

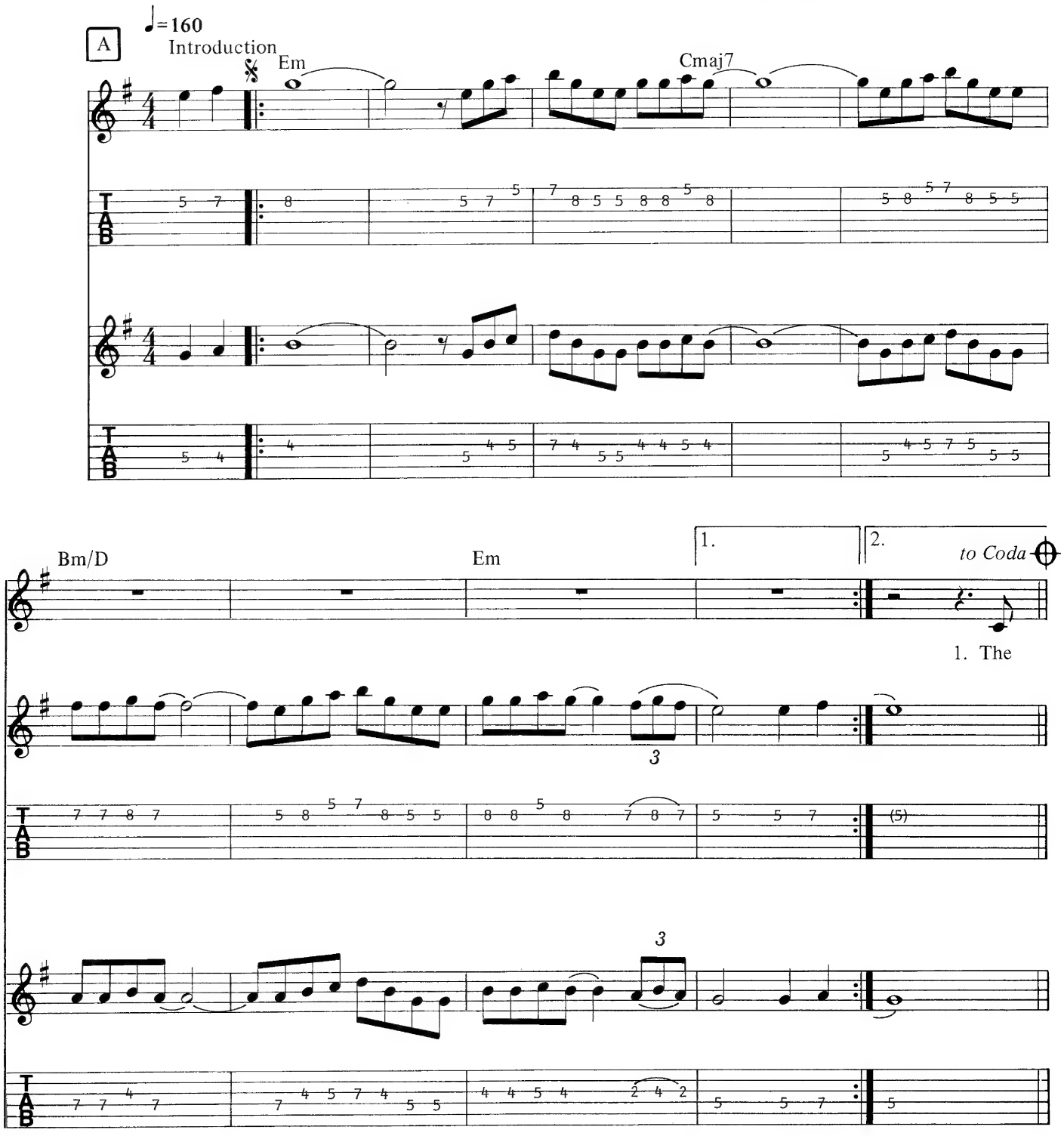

I feel re - born a -
gain.


Gliss.
T
A
B
(10) 12 12 12 12 11 9 10
12 12
12 12 12 12 11 12
(7) 5 5 5 5 4 7 7
5 5
5 5 5 5 4 5


T
A
B
12 11 12 12 11 12 12 11
12 12 11 12 12 11 12
10 10 10
10 10 10
7 7 7
5 4 5 5 4 5 5 4
5 5 4 5 5 4 5
7 7 7
5 5 5

ONLY THE GOOD DIE YOUNG

Words and Music by
STEVE HARRIS and BRUCE DICKINSON



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B

Cmaj9 Am Em

1. de - mon in your mind_ will rope you in your bed at night.
2. can - cel___ to-mor - row___ the un - dead_ will thank me___ to - day.

let ring

Cmaj9 Am

The wis - dom of ages,___ the lies___ and out - rages_ con-
Fly in the face of your pro-phets I mock your mor-al-i - ty___

Em7 A5

- cealed.___ Time it waits for no___
plays. The moon is red and bleed-

let ring

C5 A5 C5

___ man; my fu - ture it is re - vealed.
- ing, the sun is burned and black. The

A5 C5 Em 1. Em7

Time it waits for no man; my fate is sealed. If I
book of life is si - lent, no turn - ing back.

2. Em7 C Dm B♭add9

On - ly the good die young, all the e -

PM

Cadd9 Dm

- vil seems to last for - ev - er. On - ly the good die young,

let ring PM

B♭add9 Cadd9

all the e - vil seems to live for - ev - er.

let ring let ring

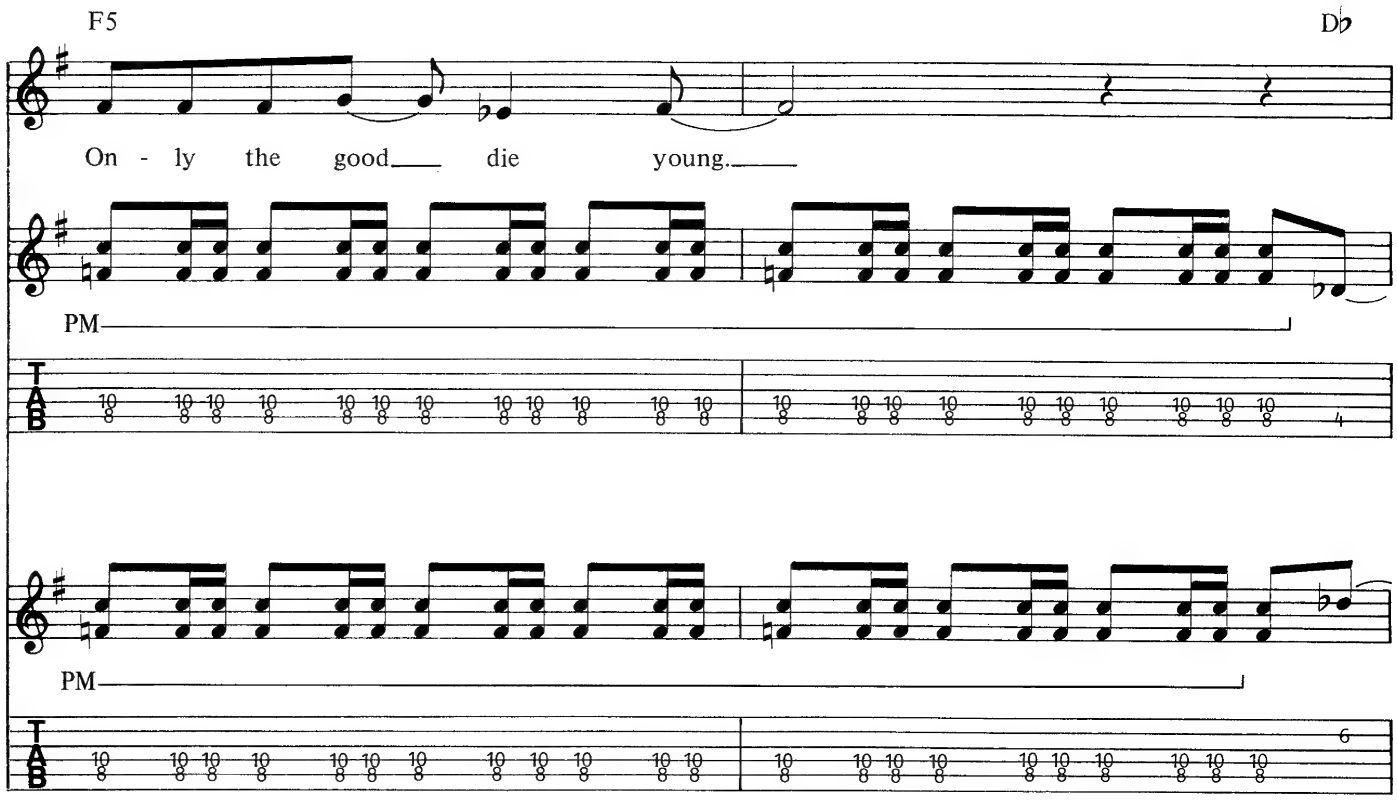
F5 D♭

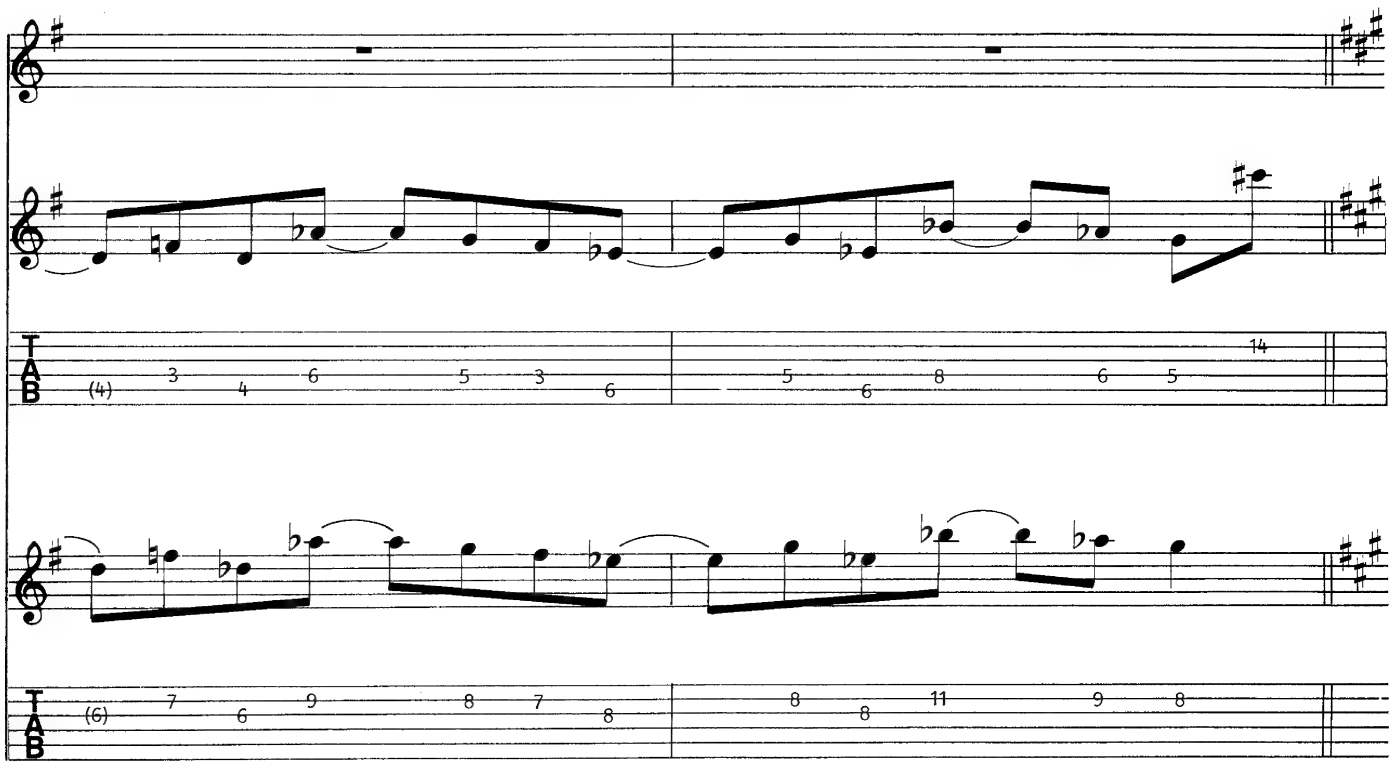
On - ly the good die young.

PM

PM

E♭


F5
D♭
On - ly the good die young.
PM
PM



D Instrumental Guitar Solo

Guitar II

F♯5 G5 E5

Full Full Full

F♯5 C♯5 F♯5

PM

G5 E5 F♯5

w/Bar

w/Bar

G5 E5 F♯5

C♯5 F♯5 G E5

8va

Full Full

Guitar I and II
Improvised Bass Solo
E5

repeat 7 times

D. S. al Coda

PM

E

CODA

Cadd9 Am Em7

3. Mys - ter - y mad - man, vic - tim of cru - el cha - rade.
4. Walk-ing on wat - er are mir - a - cles that, you can trust.

let ring

Cadd9 Am

Some in - no - cent pawn with an end game, one more
Mea - sure your cof - fin, does it mea - sure up to your

Em7 A5

stale - mate. Is death an - oth - er birth-
lust? So, I think I'll leave

let ring

C5 A5

- day, a way to kiss your dreams good -
you with your bish - ops and your guilt.

C5 A5 C5

bye? Oh, the un - dead live with - in us and see through our
So, un - til the next time have a good

1. Em7 2. Em7

eyes.
sin.

F

Dm

B♭

On - ly the good die young, all the e -

PM

T
A
B

C

- vil seems to last for - ev - er.

let ring

(1)

Dm

B♭add9

On - ly the good die young, all the e -

PM

Cadd9

- vil seems to last for - ev - er.

let ring

(1)

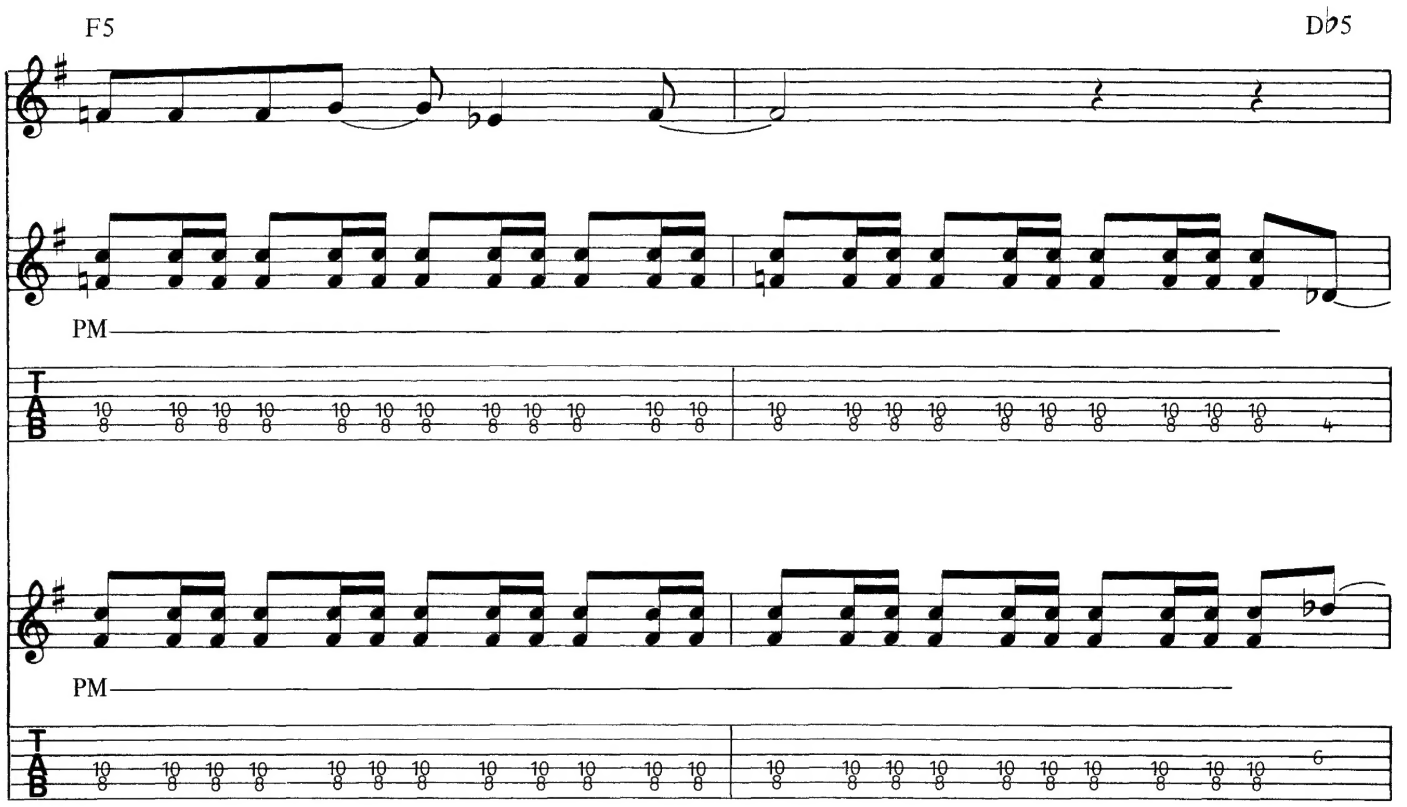
F5 D♭

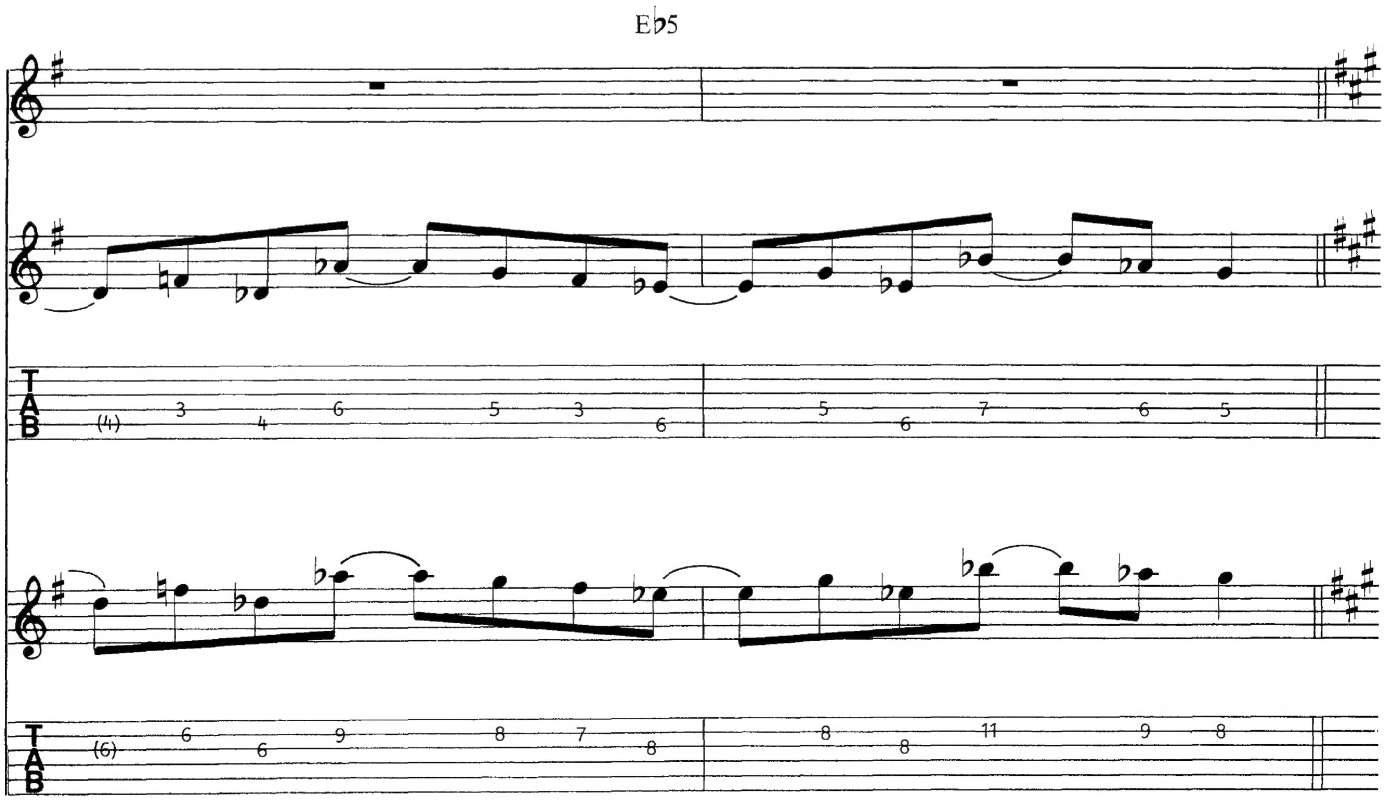
On - ly the good die young.

PM

PM

E♭


F5
D♭5
PM
PM
T
A
B
10 8
4
6


E♭5
T
A
B
(4) 3 4 6 5 3 6
5 6 7 6 5
(6) 6 6 9 8 7 8
8 8 11 9 8

Guitar Solo 2
Rhythm Guitar

G

F♯5 G5 E5 F♯5 C♯5

Full ½ hold bend

8va

F♯5 G5 E5

Full Full

H

F♯5 *CADENZA*

slow release with fing. then w/Bar

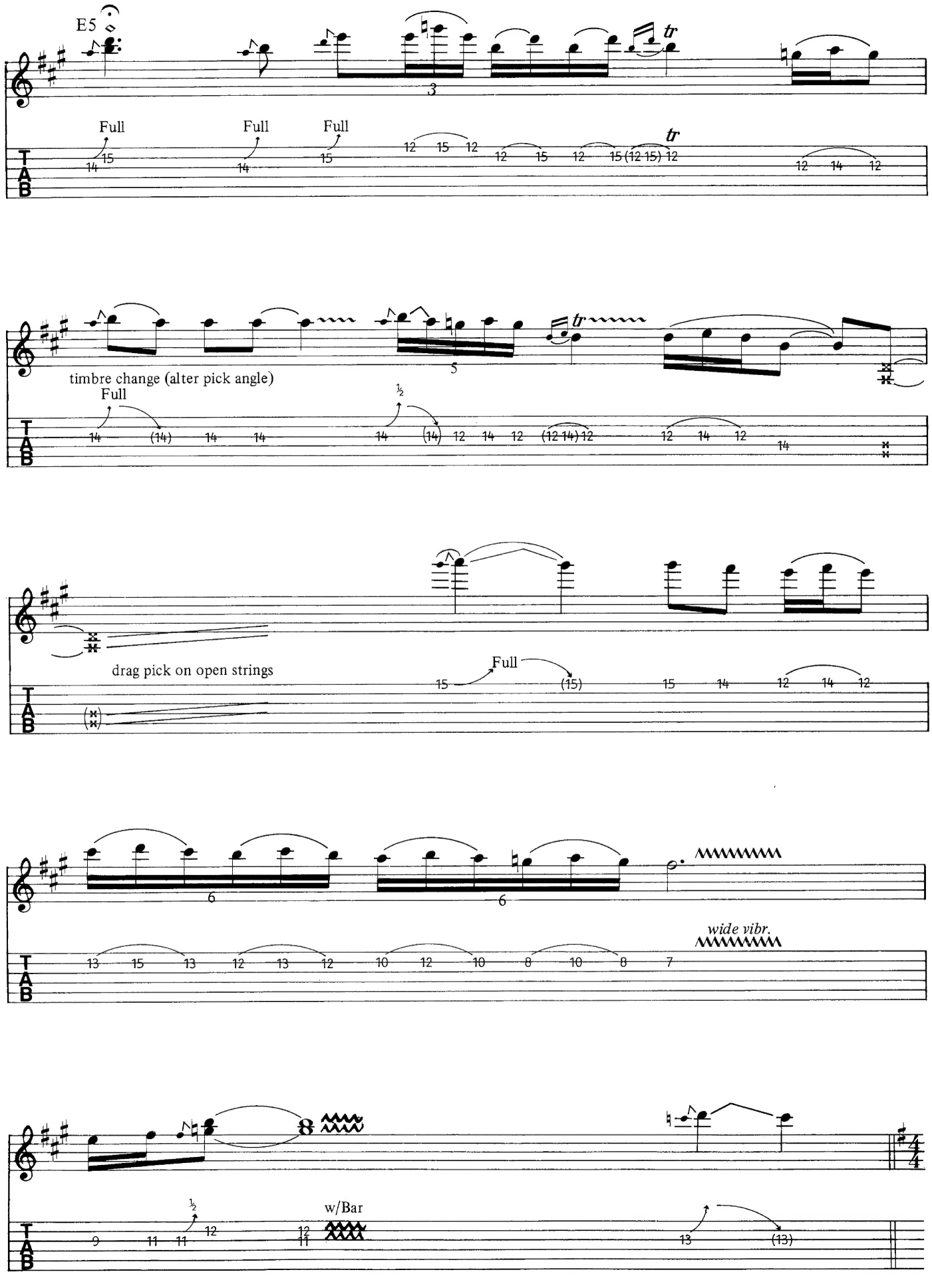
pick scrapes

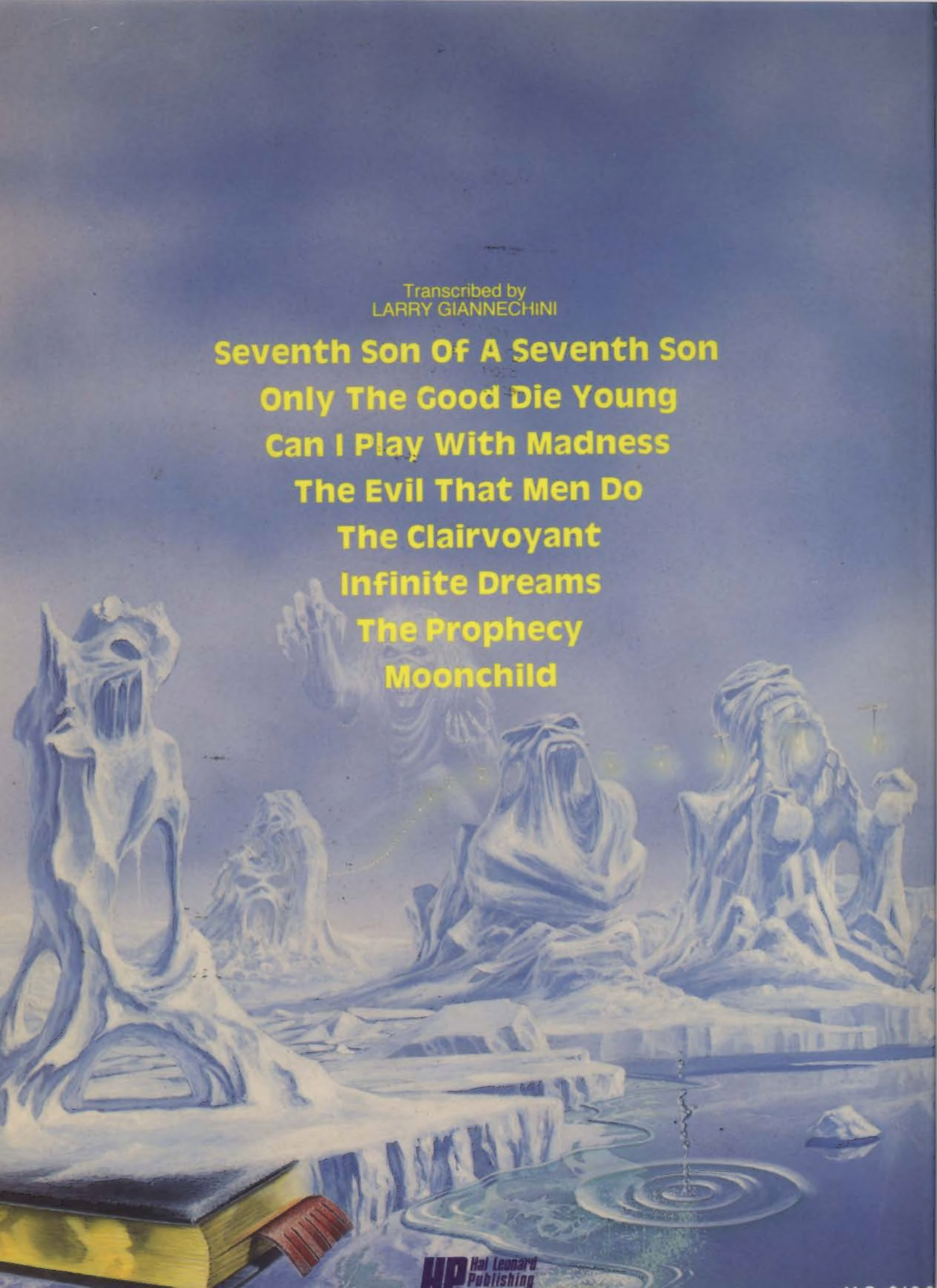
Full

tr

waver pitch w/Bar

unison bend release slowly creating dissonance


E5
Full
Full
Full
timbre change (alter pick angle)
Full
drag pick on open strings
Full
wide vibr.
w/Bar



Transcribed by
LARRY GIANNECHINI

Seventh Son Of A Seventh Son
Only The Good Die Young
Can I Play With Madness
The Evil That Men Do
The Clairvoyant
Infinite Dreams
The Prophecy
Moonchild

Hal Leonard Publishing